



THE OFFICIAL ORGAN OF THE B.B.C.

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Registered at His
[G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, MAY 25th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	

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By A. R. Burrows.

OFFICIAL NEWS AND VIEWS.

AMERICAN TASTE IN BROADCASTING.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS (British), 12s. 6d.

Listening Without Distraction.

NOT much that is said or written in any part of the country on the subject of broadcasting fails to come sooner or later to the notice of those concerned, either at Headquarters or in the various Stations. By *pricks* of correspondence, by systematic study of the daily newspapers and the weekly and monthly magazines, and all this supplemented by comprehensive press cuttings from every part of the country, we are able to keep pretty closely in touch with such proportion of public opinion as is articulate.

The broadcasting of His Majesty's speech at the opening of Wembley brought, of course, an exceptionally heavy bundle of reports, mostly relating to the reception of the ceremony in public places in large cities. After reading eulogistic and thrilling accounts of how thousands of people heard in such towns as Manchester, Edinburgh, and Glasgow, I came on one in which something had apparently gone wrong, and the local high priest of wireless was reported as having explained that since broadcasting was still in its infancy, this Wembley transmission was much too ambitious for the B.B.C. to undertake. I hope he has read of the satisfactory and even wonderful receptions elsewhere, so that on the next occasion the local apparatus may have more careful attention.

This brings me to my point. In studying and planning for development, it is as essential that one should seek out and eliminate if possible those things which may be retarding progress, as that one should search for new lines of advance.

Now, there are, as is well known, certain circumstances and groups of circumstances which have prejudiced the popularity of wireless. They have not presented a fairly rapid advance, but without these hindering elements progress would have been more rapid still. Some of the difficulties are technical and unavoidable. It

is not about these that I wish to write, but about other hindrances which are indigenous to the whole practice of broadcasting.

We know that the weakness of an ambassador detracts from the urgency of his embassy; many an excellent cause is handicapped by the agents selected to espouse it, or by the methods they adopt. We frequently have neither the will nor the skill to form judgments on essentials unbiased by incidental irrelevances of presentation. The power to dissociate fundamentals from accidentals is all too rare. Appearances, not realities, are often the deciding factor.

I believe that the acceptability of wireless is materially prejudiced by the attention which is paid to the incidentals, to the necessary preliminaries, to the technicalities, to the means by which, and so on. I believe that the greater the extent to which it is possible to forget all these details, the greater will be the degree of realism conveyed by it, and the greater the ultimate satisfaction.

We say "Come and listen to my wireless set," and we lead our friends into a room where there obtrude on the attention wires and valves and boxes and switches, and, to crown all, a horn. The attention is distracted by all this paraphernalia and by the tuning preliminaries which ensue. And then we all sit with our eyes glued to the loud speaker and come to the conclusion that the sound is metallic and unsatisfying, and that we do not like our music tuned. Whereas, our minds are obsessed and distracted by the agency, and the music has not a fair chance.

Tell your friends to "Come and listen to the Unfinished Symphony," and let the music come on them mysteriously and spontaneously from some invisible source. Camouflage the loud-speaker, hide it behind a screen, in a cabinet, on the top of a bookcase—anywhere where

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A "Dream Song" that made History

The Story of "The Battle Hymn of the Republic."

IT is often difficult to draw the exact line of demarcation between the song and the hymn. Such songs as "The Holy City" and "Ora Pro Nobis," which had a great vogue some years ago, and are still forgotten, are very hymnlike in their sentiment, as is, indeed, such a song as "The Lost Chord"; whilst there are certain lyrics like "Crossing the Bar" and Kipling's "Recessional" which are often actually included in hymnals, although their distinguished authors would never have classed them as hymns at all.

Thus, although the great National Anthem of the United States of America is entitled "The Battle Hymn of the Republic," it is, nevertheless, a great song. It has a romance all its own. It is one of the "dream songs" of song literature, and it was written by a woman, Mrs. Julia Ward Howe.

On more than one occasion she related the circumstances in which the song was written. She had been witnessing a review of troops

before a syllable of it was committed to paper.

Then she had a sudden panic thought. "I shall fall asleep again"—for it was very early morning—and when I awake, I shall have forgotten every word. I must get up and write them down.

Written While Half Asleep.

Springing out of bed, she found in the dimness an old stump of a pen which she had used the day before, and with this she scrawled the words down as though she were only semi-conscious, almost without looking at the paper on which she was transcribing them. The moment she had finished, she lay down again, and was instantly asleep.

It was some time before the "Hymn" made an impression on the nation; but gradually its splendid metre captured everybody, and for many years now it has been regarded as one of the glories of America, and many of America's greatest men, including the late Woodrow Wilson, have expressed their admiration of its great qualities.

Indeed, one of Mrs. Howe's best friends and sincerest admirers said: "Julia ought to die now, for she has done the best she will ever do."

A. B. COOPER.

My eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fatal lightning of His terrible swift sword:
His truth is marching on.

He hath sounded forth the trumpet which shall never call retreat;
He is sifting out the hearts of men before His judgment seat;
Oh, be swift, my soul! to answer Him;
be jubilant, my feet!
Our God is marching on.

In the beauty of the lilies Christ was born,
across the sea,
With a glory in His bosom that transfigures you and me;
As He died to make men holy, let us live
to make men free!
While God is marching on.

near Washington, and, on her return, she and her friends, to beguile the monotony of a long and tedious drive home, sang snatches of army songs, concluding with:

"John Brown's body lies a-sleeping in the grave,
But his soul goes marching on,"

which, as everybody knows, was the "Tipperary" of the marching Federal soldiers in the Civil War, between the Northern and Southern States of the Union, in Lincoln's time.

Mrs. Howe's pastor, the Rev. James Freeman Clarke, was of the party, and he passed a remark which had great results. He said: "Mrs. Howe, why do you not write some good words for that stirring tune?"

Mrs. Howe replied that, singularly enough, this thought was not a new one to her, for she had herself often considered this very thing, but had hitherto failed to find any leading towards it.

Waking suddenly in the grey twilight of the next morning, she found that the conversation of the previous day had recurred to her sleeping consciousness, and that the moment she was awake she was ready to sit up in bed and write the words of her great national song, as though they were being dictated to her, or were remembered words of a dream.

Whether they were or not, or whether the sudden impulse to write had sprung into instant activity the very moment she became fully conscious, she hardly knew, but certain it is that the whole poem was written on her memory

Listening Without Distraction.

(Continued from the previous page.)

people will not sit and stare at it. Why plant the whole apparatus down in the most conspicuous part of the room? If one wants to dance, do let it be done to music and not to a horn. I am convinced that the effect of music and many other things is marred by the obtrusive visibility of the source from which they come.

I know that most people are not greatly inconvenienced or disturbed by the use of headphones or by the sight of loud speakers, but I am writing to the hypercritical and artistic, whose objections I have sensed and can perfectly well understand.

I am not at all sure that the announcement of items in a wireless concert is not an unnecessary interruption. The *Radio Times* gives all the information required. Having regard to the psychological peculiarities of the individual, eliminate extraneous and unnecessary distractions, and so give the thing a chance and the best chance.

J. C. W. RATH.

SPEAKING at Cambridge a few days ago, Sir J. J. Thomson, Master of Trinity College, asserted that broadcasting and wireless are a perfect godsend to every science master in the country.

It is expected that loud speakers will be a permanent installation in Westminster Abbey, and similar devices will probably be used in St. Paul's and other cathedrals.

"Send Me a Message to Mars!"

Some Strange Requests to the B.B.C.

OCCASIONALLY, the listener is thrilled by hearing some unexpected announcement from a broadcasting studio. Almost invariably these deal with urgent life and death affairs—appeals for food to save the life of some hospital patient, or the calling for a loved one in some unknown place to the bedside of a person grievously ill. Unexpected announcements of a more official nature are sometimes made, usually at the request of the police authorities.

Whilst it would be thought that everyone would realize the importance of restricting private announcements to matters such as the above, there are many people who have made strange requests to the B.B.C. well outside these limits.

Appeal for a Lost Cat.

On one occasion a letter was received at the Head Office, written obviously by a much-distressed man, appealing to the B.B.C. to broadcast a description of his lost cat. It had strayed from home, as cats will, and he offered to pay any expense in order to get a broadcast appeal for its return. The correspondent must have felt sure that this would be done, for a few hours later a telegram arrived saying: "Don't broadcast cat announcement. Cat returned."

On another occasion, a woman hurried into the Manchester Studio and demanded to see the Director on a matter of great urgency. It transpired that she had missed her train to Blackpool, and was anxious that an announcement should be made to this effect in order that those who were waiting for her in that town should not delay their tea. It was the Manchester Station, too, which was once requested by telephone by a shipper to broadcast an appeal to his manager to come to the office in

the morning half an hour earlier, as a consignment of goods had unexpectedly arrived overnight!

In the early days, the Birmingham Station was once asked to broadcast an appeal to a certain man to return at once to a certain address on a matter of life and death. He heard the appeal, and complied immediately. It was not until a little later that it was discovered that the reason for the appeal was that the man, who had his business premises beneath a flat—which was the address to which he was asked to return—had turned off the gas at the meter in his premises and, consequently, the unhappy tenant above had taken this means to overcome the difficulty.

He Really Meant It!

A request of another type, which has its sad as well as humorous side, was that of a man who once called upon the Director of Programmes and asked him in the quietest and most polite manner to broadcast a message for him to Mars. He desired this to be done on a special wave-length of 38,000 metres, and undertook to pay all expenses as well as to make himself responsible for the accuracy of the Martian language to be used in the message, as he was the only one in this country who had an expert knowledge of the language of Mars!

The value of broadcast appeals is indicated by Sir Robert Peacock, the Chief Constable of Manchester, in the Correspondence Column of this issue, and in another direction Lord Knutsford has given equal testimony. He once wrote to the Director of Programmes offering £5 a minute for a twenty-minute talk from the London Station on behalf of the London Hospital. Of course, such an offer would not be accepted.

H. PARKES.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Listen to the Weather Forecast.

THOSE who previously found little interest in the weather forecast may now find it useful to listen to this nightly announcement, as the Meteorological Department of the Air Ministry at our request now amplifies the weather forecast to the extent of adding a simple statement as to whether the barometer is rising, is stationary, or is falling. This information will be of more general value than the bald announcement of the barometric heights.

London's Summer Programmes.

Generally speaking, the summer programmes of the London Station will be divided as follows:—

Mondays: Classical (chamber music) evenings. Savoy 10.30 p.m. to 11.30 p.m.

Tuesdays: Popular programmes.

Wednesdays: Alternate dramatic evenings and military band programmes. Savoy 10.30 p.m. to 11.30 p.m.

Thursdays: Special programmes, such as operatic, light symphony, musical comedy, etc.

Fridays: Miscellaneous programmes, including "stunt" programmes from time to time.

Saturdays: Light programmes. Savoy 10.30 p.m. till 12.

Miss Carmen Hill and Mr. Herbert Heyner.

The afternoon programme on Sunday, June 1st, at London Station is a light all-English one by the Wireless Orchestra, the artistes being Miss Carmen Hill (Mezzo-Soprano), and Mr. Herbert Heyner, the famous Baritone. The latter will give three Shakespearean songs by Roger Quilter specially orchestrated for Mr. Heyner by the composer, and also the new Suite by Easthope Martin entitled "The Way of a Ship." This, too, has been orchestrated by the composer for Mr. Heyner.

A Fine Welsh Choir.

In the evening a choral programme is being given by the London Welsh Male Choir. This choir, which normally consists of over eighty voices, is supplying twenty-four voices for this transmission, which, in a sense, is an experimental one. It would be better described, perhaps, as a development of the transmissions by male voice octettes, which can now be broadcast excellently.

Virile Part-Songs.

The only other choral transmission from the studio, excluding occasions when a small chorus has been used for operatic and musical comedy productions, was on May 3rd, when Dr. Coward and his famous Sheffield Choir broadcast Coleridge Taylor's "Scenes from the Song of Hiawatha." Even in this case only twenty-two voices out of the choir of four hundred were chosen for broadcasting, since this number is found to give the most satisfactory results. The difficulty has always been to obtain the true choral effect without losing the clearness of the diction, and the success of the Sheffield Choir transmission has suggested this present development.

The part-songs are of a virile nature, with the exception of the beautiful "The Long Day Closes," by Sullivan, which is always an appropriate finish to an evening's programme.

Perfecting the Voice for Broadcasting.

During the summer months, the "IZY" (Manchester) Dramatic Company are to concentrate on "inflection" of the voice, and much work will be done in the direction of perfecting voice balance to meet the needs of the new type of elocution necessary for broadcasting. Their dramatic season ended successfully with the production of *The Witness for the Defence* and one of the most important Manchester evening papers described it as "a triumph over the critics who said inviolable drama could never succeed." Particular stress was laid on the creation of atmosphere. The use of manuscripts was abolished, the play being acted as on the ordinary stage.

Broadcasting Greek Tragedy.

In choosing the *Antigone* of Sophocles as the first Greek tragedy to be broadcast the Glasgow Station did well, and a large number of congratulations were received. This play was chosen because it is full of exciting incident, universal human interest, great acting parts, and supreme poetry. It has been described as the most perfect tragedy that the mind of man has yet conceived.

When the *Antigone* was first produced in Athens twenty-five centuries ago it ran for thirty-two consecutive performances in a theatre which held upwards of thirty thousand people. The play was presented at Glasgow Station without cuts, as Sophocles wrote it.

The translation of the play used was that of Prof. Harrower, of Aberdeen, and the music for the beautiful Chorus Odes was specially composed by Mr. Percy Gordon, Mus.Bac. (Oxon), who also trained and conducted the selected chorus. The tragedy was produced under the direction of Mr. A. Parry Gunn.

Relay Stations' Programmes.

It has been decided that the Sheffield Relay Station shall receive the London programmes. This means that all existing relay stations receive London programmes.

P. P. Eckersley, M.J.E.E.

It is not often that engineers are elected direct to full corporate membership of any of the three Engineering Institutions. One normally proceeds laboriously, and with attendant severe examinations and critical reviews of one's experience, through the respective grades. This being so, we feel sure that the gratification felt by the B.B.C. staff, and particularly by the Engineering Department, at the election of Captain P. P. Eckersley to membership of the Institution of Electrical Engineers will be shared by the public whom they serve, and with whom he is a familiar and popular figure. It is a signal tribute to Captain Eckersley's work for the development of wireless, particularly as Chief Engineer of the B.B.C.



Photo: Hulton and Co. CAPTAIN ECKERSLEY.

Opera in English.

On May 29th, at London Station, an Operatic Night in English will be given. The augmented Wireless Orchestra will be conducted by Mr. Percy Pitt, and the artistes will be Mr. Robert Radford (Bass), Mr. Horace Vincent (Tenor), Miss May Blyth (Soprano), and Miss Gladys Palmer (Contralto). The operatic excerpts chosen will be selected on account of their increasing popularity with the listening public.

Mr. Honey's Resignation.

When Mr. S. G. Honey, of Manchester, tendered his resignation to the Company on account of ill-health, it was accepted with the expressed hope that his popular Sunday evening talks would not be lost from the Manchester programme.

Wembley Demonstrations.

In co-operation with the Exhibition authorities at Wembley, we have arranged for loud speaker demonstrations to be held in Number "1" Conference Hall of the Palace of Industry, from 7 o'clock to 10.30 p.m. each Thursday evening, when a programme from London will be transmitted. These demonstrations are free, and a new type of loud speaker is being used which, it is said, opens up great possibilities for the future development of wireless as an educational and entertainment service.

Miss Maude Royden.

In our issue dated May 9th it was inadvertently stated that Miss Maude Royden, the well-known preacher, would debate with Miss Edith Shackleton the question, "Can Women Ever Be Free?" It was Miss Marjorie Bowen who debated this question with Miss Shackleton. Miss Maude Royden is to give the Sunday evening address from London Station on June 1st.



Professor Meek, broadcasting his views on Love and Marriage, enjoys the delicious and altogether unique experience of having his wife so situated that she cannot answer back.

The latest malady is a slight deafness known as "wireless ear." On the other hand, the wearing of headphones tends to improve the appearance of those whose ears flap in the breeze.—Punch.

Linking Great Britain and Europe.

By Arthur R. Burrows.

THE project for linking Great Britain and Europe both socially and commercially through the medium of a Channel Tunnel still awaits the sanction of the British Parliament. Those of us who would learn more of the world overseas and the foreigner who would learn more of ourselves must risk the possibilities of an unpleasant hour or so at the mercy of the waves.

We all know that there are thousands, and, possibly, hundreds of thousands, of persons whose sole reason for their ignorance of affairs on this or the other side of the Straits of Dover, is their unwillingness to face a Channel crossing. They regard the Channel as the average person does the surgery of his dentist—a place to be visited when there is no alternative.

Invisible Bridges.

Whilst the plans for this physical link between our islands and the world at large lie locked in a strong room awaiting some statesman more courageous than his predecessors, there have been constructed each night for some eighteen months past, invisible bridges, not only over the Channel, but spanning even the North Sea. Across these bridges there pass each evening, for nearly five successive hours, streams of thought in various forms; some musical, some in the more readily understood language of this country. No debates and divisions in Parliament were necessary to bring this about. These facts naturally lead to speculation. Would you be surprised to hear that *The Radio Times* is probably the most widely read British periodical in Scandinavia?

A Message from Finland.

There are homes on the flat, rich plains of Jutland, on the forested hillsides of Norway and Sweden where many families sit nightly listening to our musical programmes and polish up their quite considerable knowledge of English by following our speakers as they deal with their various topics. The other day we received from Finland (a country about which I have to admit entire ignorance and, I imagine, many others are in a similar position) a communication reading as follows:—

"MOSABACKA"

I have been here very well British Broadcasting station London 2LO The 23 April 11.30 o'clock P.M. Finland Time.

The message refers to the late transmission on St. George's Day, the date of the opening of the Wembley Exhibition. Another postcard from Denmark described the sequence of events as actually followed by wireless on the morning of April 23rd.

A Much Criticised Word.

The word "International," I know, requires careful use. To some folk it is as a red rag to a bull. But anyone who has visited the Assembly of the League of Nations sees it in a new light. He discovers not merely that trade in the broad sense is largely an international affair, but that the price of the food he eats is dependent in some measure upon such an unexpected matter as the proper routing of a goods wagon across the Continent and the care that is taken to return the same empty wagon by the shortest route and at the earliest possible moment.

Whilst some visualise the League of Nations as an unwieldy organization struggling against tradition and other odds in an endeavour to abolish war, they overlook the fact that there are a thousand and one international affairs which require methodical handling if the world is to have full advantage of its present knowledge and the machinery of civilization.

Very shortly tests will be made in this country with a wireless station employing ten to fifteen times the electrical energy now used in any one

of our eight main stations, and whilst our engineers with their natural and advisable caution are hoping for an effective "crystal range" of 100 miles, it may probably be found that at night time, under favourable conditions, this station will be audible on the Continent of Europe through cheap crystal sets. It is, in fact, highly probable, if a favourable wave-length is selected, that this higher-powered station will be audible on relatively cheap valve sets in the majority of European countries. Can we remain blind to this fact? I am sure we cannot.

By our wireless programmes thousands across the Channel will judge our standard of music, humour and general intelligence. The more attractive our programmes become, the greater will be the number of persons interesting themselves in British affairs; the greater will be the number of potential visitors to these shores.

France on a Crystal Set.

The French, like ourselves, are contemplating a high-power station, with the object of placing wireless entertainment within the means of everyone. Already in this country there are schools where the children listen daily for the time signals from the Eiffel Tower and for the announcer giving in French the latest weather forecast. It is quite possible that before long the South of England will be found to be within crystal range of French broadcast telephony and thousands of British homes will have in their simple outdoor aerial an equivalent of a "one way" cable from Paris.

Here are all the elements of healthy international rivalry in peaceful affairs. Is it likely that such rivalry will be confined to two countries only? Cannot one imagine the small States of Europe, hitherto inarticulate in the international sense by reason of the large sums necessary for adequate means of expression, putting up high-powered broadcasting stations and dispensing simultaneously in all directions the best in music, literature and language that their countries have produced? Is it not likely that as they already set aside some annually for the furtherance of international peace and commerce through the organization at Geneva, so they will readily contribute to this new means of expressing themselves to their neighbours?

Anonymous as L'anglais.

A natural sequel to all this will certainly be the employment of announcers capable of speaking not only in their own tongue, but also in several European languages, and, at a later date, perhaps, the use of an international language. There are many who believe that the international language should be English. The easiest way of securing an international recognition of English is to broadcast it internationally.

RADIO IN CHURCH.

With reference to a recent statement in *The Radio Times* of the Rev. W. Milnor Swift that his church was the first to be fitted with wireless receiving equipment, a Wolverhampton correspondent asserts that that distinction is claimed by the Welsh Presbyterian church in his town. This church, he assures us, has had wireless installed since the early part of 1923.

CURES BY WIRELESS.

A PARIS Broadcasting Company recently included in its programme a short address on hygienics by a doctor who emphasized the importance of keeping up courage during illness.

Several listeners have since written to the company stating that this advice, received on their sick beds, had such a stimulating effect that they are now cured.

Listeners' Letters.

All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.

From Sir Robert Peacock.

DEAR SIR.—May I be allowed to express my appreciation of the services rendered to the police recently by broadcasting information respecting (a) a fire on the "B" Division in respect of which the police were desirous of getting in touch immediately with the owner of the premises, and (b) a witness in a case of a fatal accident which had occurred in Burnage Lane?

You will, I am sure, be pleased to hear that in both cases the broadcasting was successful and resulted in the police being put in practically immediate touch with the persons concerned.

The above instances go to show how wireless can be utilized in the interests of both the police and the public.

Yours faithfully,

R. PEACOCK,

Chief Constable's Office,
Manchester.

Chief Constable.

A Disappointed Critic.

SIR.—I was extremely disappointed with the programme of the last Symphony Concert. However it may have been received in the hall, I am quite certain that the majority of the larger audience found it anything but entertaining.

Whoever was responsible for this "one-man show" betrayed a lamentable lack of judgment, and one hesitates to believe it could have been the gifted composer-conductor himself.

Even at that, why the cello concerto, which is quite an undistinguished work that nobody wants to hear? Is there not the 2nd Symphony? An entirely Beethoven Concert is unthinkable as a popular success here, and Brahms and Wagner, with a far more varied field to draw upon, are not calculated to sustain interest for a full evening.

A former concert was predominantly modern French, and very monotonous it became.

As W. S. Gilbert wrote: "You cannot eat breakfast all day," etc.

Yours truly, GEORGE V. WALKER.

[Mr. Percy Pitt, the Musical Director of the R.B.C., comments on this letter as follows: "As against the opinion of one person, I am willing to wager that hundreds of listeners welcomed an opportunity of hearing two of Elgar's finest works—and, incidentally, two of the acknowledged masterpieces of this century, either British or foreign, played by London's leading orchestra under the directorship of the composer himself. Beyond this, the programme contained several extremely popular examples in the lighter vein of England's greatest composer, and, in conclusion, I should like to add that it was selected by Elgar himself."]

A Contrast in Concerts.

DEAR SIR.—By the excellent attendance at the Central Hall concerts, I feel sure that the public have appreciated the efforts of the R.B.C. in giving them the opportunity of hearing programmes of some of the best orchestral music, under the batons of eminent conductors, at such very low prices.

If one goes back a few years, things were very different.

I well remember the first performance of the "Enigma" Variations of Elgar, in 1899, at St. James's Hall (since now occupied by the Piccadilly Hotel), under Dr. Hans Richter. The prices of tickets at these famous concerts were 15s., 10s., 6d. and 5s. At the R.B.C. concerts the highest price is 5s., and the lowest 1s., plus the Government tax. What a difference!

Yours faithfully, P. J. T.

London, W.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS.

The Earl of Balfour as Musician.



THE EARL OF BALFOUR.

ON Thursday, May 29th, listeners will have an opportunity of hearing one of our finest public speakers, for on that date the speech of the Earl of Balfour at the Dinner of the National Institute of Industrial Psychology is to be broadcast. Lord Balfour takes a great interest in wireless—not only because he is a lover of science; but also because he is a very keen musician and has always been anxious that the best music should be made popular.

A Clever Organist.

LORD BALFOUR'S favourite composers are Handel, Schumann, Brahms, Bach, and Grieg. He was largely instrumental in founding the English Handel Society, and he has a wonderful collection of Handel's works.

It is not generally known that the Earl of Balfour is a clever musician himself. His favourite instrument is the organ, which he plays with considerable skill.

The Result of Perseverance.

ANOTHER interesting speech to be broadcast at the above-mentioned dinner will be that of the Rt. Hon. Tom Shaw, the Minister of Labour.

Mr. Shaw is one of the most remarkable examples of a self-made man in the present Parliament. When a mere boy, he started to earn his living as a cotton weaver; but although he had to work extremely hard, he determined that he would better his condition, no matter what the cost. He was quick to grasp the fact that if, in later years, he was to become a competent leader of the cotton operatives, it would be well for him to know foreign languages, in view of the extensive foreign trade of Lancashire. So he diligently set to work to learn French and German in his spare time. Every moment he could snatch from the noisy looms was devoted to study, and in a short time he had mastered both French and German.

To-day, he is one of the best linguists in the House of Commons and, having travelled extensively all over Europe, he has a first-hand knowledge of the conditions of the workers in many Continental countries.

Engineer Who Became A Singer.

MR. GEORGE PARKER, who is singing at Bournemouth, Cardiff and Birmingham this week, was originally trained as a mining engineer and was some time a colliery manager. Afterwards he took up this profession for that of a musician, and he has held appointments at Manchester Cathedral and Westminster Abbey. As Gentleman of His Majesty's Chapel Royal, his duties were to sing at services at Buckingham Palace when the King was in residence and at Marlborough House when Queen Alexandra was in residence, and also at St. James's Palace.

Mr. Parker joined Mr. Oscar Asche and Miss Lily Brayton at His Majesty's Theatre in *Chu Chin Chou*. Originally the lover of "Zahra" (played by Miss Lily Brayton) he was often mentioned in the play, but did not make an appearance. Mr. Asche had many letters asking why this character did not appear, and after the play had been running fifteen months he wrote another scene in the play for this character to appear, and Mr. Parker created the part of Omar, Zahra's lover, and played in *Chu Chin Chou* to the end of the run, altogether about three and a half years.

Sheridan and Ouida.



MR. WILLIAM MACREADY.

THE success which attended the broadcasting of *Othello* from Birmingham has resulted in Mr. Edgar's deciding to form a Station Dramatic Company, and, on June 5th, Sheridan's comedy, *The School for Scandal*, will be given in its entirety, with Miss Edna Godfrey-Turner as Lady Teazle and Mr. William Macready as Charles Surface. This will be followed by *Under Two Flags* (June 27th); *Merchant of Venice* (July 24th); *She Stoops to Conquer* (August 21st); and *Cade* (September 12th).

Appropriate incidental music will be rendered by the Station Orchestra, under Mr. Joseph Lewis.

From Pianist to Vocalist.



MISS ELSIE SUDDABY.

A FAVOURITE singer at London Station is Miss Elsie Suddaby, who has a fine soprano voice, and who is well known in the South of England. Miss Suddaby began her career as a pianist, winning the Gold Medal of the Associated Board and becoming an Associate of the Royal College of Music. Afterwards, however, she turned her attention to singing, and she has appeared at the Leeds and Kendal Festivals with success, and has sung with the principal Choral Societies throughout the country.

Miss Suddaby was one of the first sopranos to broadcast from the old Manchester Station.

A Record in Roles.

LOVERS of Wagner's music should make a point of hearing Mr. John Perry sing the Prize Song from *The Mastersingers* from Manchester on Wednesday, May 28th. Mr. Perry has made a special study of the works of this composer, and he knows most of them by heart.

Formerly a member of the Carl Rosa Opera Company, Mr. Perry has probably sung more rôles than any other tenor. While with this company, he appeared in no fewer than twenty-seven different parts. This is probably a record.

In his early days Mr. Perry used to sing at Llandaff Cathedral, and later at the Cathedrals at Wells and Exeter.

A Debate on Summer Time.

ARE you for or against Summer Time? Whichever you are, you should not fail to hear the debate on this subject between Sir Kingsley Wood, M.P., and Mr. J. H. Simpson, M.P., which will be broadcast from London on Wednesday, May 28th.

Sir Kingsley Wood, who will speak in favour of Summer Time, has had a great deal to do with questions of public health, and he is, therefore, perhaps naturally of the opinion that we should get as much sunlight as possible. It was he who, in 1918, promoted a National Memorial to the then Prime Minister, urging the immediate establishment of a Ministry of Health.

From 1918 to 1923, Sir Kingsley was Parliamentary Private Secretary to the Ministry of Health, and he has taken an active part in many important schemes of public importance, such as National Insurance, early closing, and old age pensions.

World-Famous Contralto to Broadcast.



MME. D'ALVAREZ.

AN event of unusual interest is to take place on May 30th, for on that date, at 9.45 p.m., Mme. Marguerite D'Alvarez, the famous contralto singer, is to give a special recital at London Station. Mme. D'Alvarez was one of the great names in the pre-war Grand Opera at Covent Garden, and a leading star during Oscar Hammerstein's unsuccessful attempt to make Kingway take to music at the colossal London Opera House.

Mme. D'Alvarez is a daughter of the Marquis de Rocafuerte, and as a child, while she was at school in Paris, she showed so much promise as a singer that it was decided that she must have a musical training. Accordingly, she was sent to the Brussels Conservatoire, where she studied under the celebrated master, Geewart, and gained the Queen's Prize in two years—an unprecedentedly short time.

She made her first appearance on the opera stage at Rouen, in *Semra and Delilah*. Afterwards, she went to America, and later, sang Carmen at La Scala, Milan.

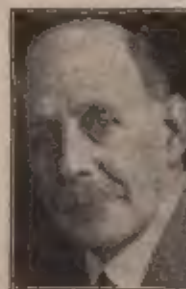
Singing Round the World.

THERE are probably few living singers who have travelled so widely as has Mme. D'Alvarez. She has sung in Brussels, Marseilles, Boston, New York, Chicago, and in Algiers. Since the war she has had triumphal tours in Australia, New Zealand, Hayti and Canada. During her last tour, which ended with her leaving for Europe, on May 3rd, to fulfil engagements in Spain and Berlin, before coming to London, she sang to President and Mrs. Coolidge, at the White House.

Mme. D'Alvarez speaks, as well as sings, in English, French, Spanish, and Italian.

As a writer recently said of her, "She is one of the very few opera singers of the day who have the tremendous personal appeal of the prima donnas of Queen Victoria's and King Edward's times."

A Fascinating Story.



MR. RALPH DARLINGTON.

ON Wednesday, May 28th, the twelfth of the "Magic Carpet" series of lectures will be broadcast from Cardiff. On this occasion, the lecturer will be Mr. Ralph Darlington, F.R.G.S. Mr. Darlington has travelled extensively in Europe and over large sections of Asia and Africa, and lectured throughout the United Kingdom.

His lecture on Greece includes descriptions of Athens and the Acropolis, the most recent discoveries in Greece, Eleusis, Delphi, Corinth, and the Bay of Salamis, and it should prove of absorbing interest to listeners.

Sir Thomas Oliver, presiding at the Tyneside Geographical Society, expressed his opinion that this lecture of Mr. Darlington's was the most fascinating story of Greece and its ancient people he had ever heard.

During the War, Mr. Darlington lectured to the troops behind the lines in France and Flanders, to the Army of Occupation on the Rhine, and to many thousands of men in the camps and hospitals and military command of the United Kingdom.

WIRELESS PROGRAMME—SUNDAY (May 25th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

3.15.—**THE EMPIRE THANKSGIVING SERVICE.**
At which **THEIR MAJESTIES THE KING AND QUEEN** will be present. Relayed from the Stadium at Wembley with address by His Grace **THE ARCHBISHOP OF CANTERBURY.**
Music by
Massed Chorus of 3,000 Voices conducted by
SIR HENRY WALFORD DAVIES, Mus. Doc.
and
Massed Military Bands.

4.15. **MUSICIANS' UNION.**
Artists:
WINIFRED FISHER (Soprano)
JOHN COLLINSON (Tenor).
ALEC SHERMAN and **UNA CHEVERTON** (Violin Duettists).
Soprano Songs.
Negro Spirituals.
"Swing Low, Sweet Chariot" *arr. H. T. Burleigh*
"I Got a Robe" *arr. H. T. Burleigh*
Violin Duets.
Suite for Two Violins and Piano, Opus 18 *Goddard* (5)
Tenor Songs.
"Primrose and Columbine" *Leslie Woodgate*
"Eloise" *Leslie Woodgate*
"The Mad Prince" *Arthur Strong Gibbs* (2)
Soprano Songs.
"The Night Nursery" *Charles Arundale*
"Ma Curly-Headed Baby" *Chisholm*
Violin Duets.
Samoa Lullaby *Tod Boyd*
Spanish Dance *Savastie*
Tenor Songs.
"Romance" *Donald Ford*
"Beauty's Eyes" *Tosti*
(By request).
5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Newcastle.*
Announcer: C. H. King.

8.30.—**Anthem, "Evening and Morning"**
Sir Herbert Oakley (2)
Hymn, "Lift Up Your Heads, Ye Gates of Brass" *A. and M. 586*
The Rev. T. CARTER, Th.D., Secretary to the Zeana Bible and Medical Mission.
Hymn, "Jesus Shall Reign Whose'er the Sun" *A. and M. 220*

9.0. **DE GROOT**
and
THE PICCADILLY ORCHESTRA.
relayed from the Piccadilly Hotel, London.
Orchestra.
Fantasia, "La Toca" *Puccini*
Signor Enrico Musio.
In Items from his Repertoire.
Orchestra.
Ballet Music, "La Gioconda" *Ponchielli*
Signor Enrico Musio.
In Items from his Repertoire.
Orchestra.
Grand Selection, "The Valkyrie" *Wagner*
10.0.—**TIME SIGNAL FROM GREENWICH.**
GENERAL NEWS BULLETIN, and
WEATHER FORECAST. *S.B. to all Stations.*
Local News.
10.15.—**De Groot and the Piccadilly Orchestra.**
Selection, "Lilac Time" *Schubert*
10.30.—Close down.
Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0. **THE STATION ORCHESTRA.**
Conducted by **FRANK CANTELL.**
Overture, "The Miller and His Men" *Bishop*

Selection, "Eugene Onegin" *Tchaikovsky*
Rhapsodie, "Norwegian No. 1" *Svenheden*
FRANK EDWARDS (Solo Pianoforte).
Prelude from English Suite in D Minor *Bach*

"By Smouldering" *MacDowell* (3)
"Of Brer Rabbit" *MacDowell* (3)
Nauticus *MacDowell* (4)
Song *MacDowell* (4)
"Arabesque" *MacDowell* (4)
INGRAM BENNING (Tenor).
"The Message" *Blumenthal*
"The Last Watch" *Pinsuti* (1)
Frank Edwards.
Variations on the name "Alegre" *Schumann*
"Norwegian Bridal Procession" *Grieg*
"The Fire of Spring" *Ireland*
Ingram Benning.
"I Know of Two Bright Eyes" *Clatsun*
Orchestra.
Fantasia on "The Mastersingers" *Wagner, arr. Tarnas*
Ballet Music from "Hawatha" *Coleridge-Taylor*

5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Newcastle.*

8.0. **RELIGIOUS SERVICE**
relayed from
ST. CHAD'S CATHEDRAL.
8.30. **THE STATION SYMPHONY ORCHESTRA.**
Under the Direction of **JOSEPH LEWIS.**
Overture, "Di Ballo" *Sullivan* (11)
Symphony No. 4 in C Minor, "Tragic" *Schubert*

ALICE VAUGHAN (Contralto).
"O Den Fatale" ("Don Carlos") *Verdi* (1)
Orchestra.
"Solenn Melody" *Walford Davies* (11)
Alice Vaughan.
"Love's Coronation" *Aylward*
Orchestra.
"Petite Suite de Concert" *Coleridge-Taylor*
Suite, "Three English Dances" *Quilter* (1)
10.0.—**NEWS and WEATHER FORECAST.**
S.B. from London.
Local News.
10.15.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.0. **NOMAD MALE VOICE PRIZE CHOIR.**
"Lovely Night" *Chenut* (11)
"In the Sweet Bye and Bye" *Protheroe*
3.10. **NORA BRADBURY** (Solo Pianoforte).
Humoresque *Tchaikovsky*
Intermezzo *Debussy*
"Water Wagtail" *Cyril Scott* (4)
"Dance" *Debussy*
3.25. **Nomad Quartette.**
"When Evening's Twilight" *Hutton* (11)
"Hallelujah Chorus" *Handel* (11)
3.35. **Nora Bradbury.**
"Cortège" *Debussy*
Scherzo in B Flat Minor *Chopin*
3.50. **Nomad Male Voice Prize Choir.**
"The Barnyard" *Sullivan* (11)
"Gloria" from 12th Mass *Platcher* (11)
4.0. **ROYAL BATH HOTEL ORCHESTRA.**
Relayed from King's Hall Rooms.
Musical Director, **DAVID S. LIFF.**
"Humoresque" *Debussy*
"Torreador et Andalous" *Rubinstein*
"La Bohème" (Fantasia) *Puccini*
"L'Arrose d'Autre Foie" *Gilbert Sney*
DAVID S. LIFF (Solo Violin).
"Handel in the Strand" *Granger*

5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Newcastle.*

8.30. **WINIFRED SMALL** (Solo Violin).
Sonata in G Minor *Purcell*
8.40. **ELSIE SUDDABY** (Soprano).
Hymn, "O Sacred Head Surrounded" *A. and M. 111*
8.45.—The Rev. A. H. BAVESTOCK: Religious Address.

8.55. **Elsie Suddaby.**
Hymn, "For all the Saints" *English Hymnal 641*
9.0. **OLIVE CURTIS** (Solo Pianoforte).
"Toccata" (from 3rd Suite) *Boisen* (17)
"Nuit de Mai" *Palmgren*
"Island Spell" *Ireland*
"Prelude in G Minor" Op. 23, No. 5 *Bachmann*
9.15. **Winifred Small.**
"Hornpipe" *Handel/Harty*
"Rondo" *Mozart/Kreiser*
9.25. **Elsie Suddaby.**
"An Old Sacred Lullaby" *arr. Liddle, R. Corner—1608*
"My Heart Ever Faithful" *Bach*
"Ave Maria" *Bach/Gounod*
(With Cello Obligato, Thomas E. Blingworth).
9.35. **Olive Curtis.**
"Hark, Hark the Lark" *Schubert/Liszt*
"Sonata Appassionata" (Op. 57) *Beethoven*
(1st Movement, "Allegro Assai.")
9.50. **Winifred Small.**
"Three Poor Mariners" *arr. Quilter*
Slavonic Dance in G Minor *Dvorak/Kreiser*
"Tambourin Chinois" *Kreiser*
10.0.—**NEWS and WEATHER FORECAST.**
S.B. from London.
Local News.
10.15.—**Major STANLEY HOW:** Shakespeare Reading.
10.45.—Close down.
Announcer: John H. Raymond.

GLASGOW.

3.0-4.30. **THE CORY WORKMEN'S SILVER BAND.**
Conductor, J. G. DOBBING.
Vocalist, **RONALD CHIVERS.**
I. March, "B.B. and C.F." *J. Orr/Horne*
Overture, "The Magic Flute" *Mozart*
II. Songs.
"To Anthea" *Hutton* (1)
"Thou'rt Passing Hence" *Sullivan*
III. Selections from the Works of Tchaikovsky.
Euphonium Solo, "Nazareth" *Gouraud*
IV. Songs.
"Sheila" *Hutton* (1)
"My Rose of Lorraine" *Clatsun* (5)
V. "Reminiscences of England" *Quilley*
Cornet Solo, "Titania" *Rimmer*
VI. Songs.
"The Wanderer" *Schubert* (1)
"When All the World is Young" *A. Herbert/Brewer* (11)
VII. Hymn, "Cwm Rhonda" *Handel*
Chorus, "Hallelujah" ("The Messiah") *Handel*

Announcer: A. H. Goddard.
5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Newcastle.*
8.10. **CHOIR OF EBENEZER WELSH CONGREGATIONAL CHURCH.**
Hymn, "Ariens Iorddonen ddofn" (Tune, Moab.)
Anthem, "Bendigedig" *J. Thomas*
Dr. H. M. HUGHES, B.A., O.R.E., of Ebenezer Welsh Congregational Church: Religious Address.
Hymn, "Guide Me, O Thou Great Jehovah" (Tune, Aberteff) *Dr. Parry*

8.40. **Modern Light Italian Evening.**
THE STATION SYMPHONY ORCHESTRA.
Conductor, **OLIVER RAYMOND.**
Vocalist, **GLADYS PALMER** (Contralto).
I. Overture, "Le Baruffe Chiozzante" *Stravinsky*
Intermezzo, "Cavalleria Rusticana" *Massenet*
Intermezzo in Act III, "William Ratcliff" *Massenet*
Hymn to the Sun, "Iris" *...*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 381.

WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

- II. Songs.
"Hidenami la Calina" Tosti
"La Serenata" Tosti
"Mala" Tosti
- III. Suite, "Piedmontais" (Op. 38)
Singapore
(1) "Over Fields and Woods"; (2)
"Rustic Dance"; (3) "Pilgrimage to
a Shrine"; (4) "Carnival."
Intermezzo, "Adrienne Lecouvreur"
Cilea
- IV. Songs.
"Nebbia" Respighi
"Il Tracollo" Spadabini
"Lungi dal caro bosco" Scacci (1)
V. Prelude to Act III, "Jewels of the
Madonna" Wolf Ferrari
Piedmontais Dances, Nos. 1 and 2.
- 10.0—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
- 10.15.—Close down.
Announcer: E. R. Applton.

MANCHESTER.

- 3.0. MOLLIE HAIGH (Solo Pianoforte).
"Fantasia Impromptu" Chapin
"Nocturne in E Flat, Op. 9, No. 2" Chapin
PAT RYAN (Solo Clarinet).
"Souvenir d'Amour" (Romance)
H. L. Entwistle
(First Performance.)
OLGA TELBA (Soprano).
"Rejoice Greatly" Handel (11)
"My Heart Ever Faithful" Bach
JOSEPH LINGARD (Solo Flute).
Selected.
Mollie Haigh.
"Andante" Mendelssohn
"Rondo Capriccioso" Saint-Saens
Pat Ryan and Joe Lingard.
Flute and Clarinet Duets.
"Lo, Here the Gentle Lark" Bishop
Olga Telba.
"Hear Ye, Israel" Mendelssohn
"The Last Rose of Summer" Joseph Lingard.
Selected.
Pat Ryan.
Request Items.
"Softly Awakes My Heart" ("Baron and
Delilah") Saint-Saens
"Second Air Varié" Mohr
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from
Newcastle.*
- 6.0. MANCHESTER POSTAL MILITARY
BAND.
March, "Russe" Gounod
Overture, "Romantique" Keler Bela (1)
- 8.15.—SIDNEY G. HONEY: Talk to Young
People.
- 8.45. Band.
Selection, "Cavalleria Rusticana" Mascagni
JOHN E. CHANTLER (Tenor).
"Sing Ye Praise" (Hymn of Praise)
"Sorrow of Death" Mendelssohn (11)
Band.
Entr'acte, "Simple Aveu" Thoms
Intermezzo, "Lois du Bal" Gilet
Saxophone Solo, "Berceuse de Jocelyn"
Gudard
(Soloist, Fred Rogers.)
Hymn.
9.15.—The Rev. G. H. CHARNLEY, of
Chorlton-cum-Hardy: Religious Address.
Hymn.
- 9.30. Band.
Second Suite for Military Band in F Major
Holst (1)
John E. Chantler.
"On With the Motley" ("Pagliacci")
Leoncavallo
"Nirvana" Stephen Adams (1)
Band.
Characteristic Piece, "The Parade of the
Tin Soldiers" Lenn Jaenel
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.

- 10.15. Band.
"Ballet Egyptian" Leger
Selection, "The Bohemians" Puccini (1)
- 10.30.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.0-4.30. ERNEST SHARP'S STRING
QUARTETTE.
Allegro and Scherzo from Op. 18, No. 4
Beethoven
ETHEL FOWKES (Soprano).
"A Night" Ronchi (5)
"Harbour Light Song" Sanderson (1)
J. WILSON BEVERIDGE (Tenor).
"Over the Land in April" Quilter (4)
"In Dreams Fleeting" Oldroyd (4)
Quartette.
Minuetto and Allegro from Op. 18, No. 4
Beethoven
Ethel Fowkes.
"The Lord is my Light" Allsien (1)
"Pale Yellow Rose" Phillips
Quartette.
1st Movement, String Quartette, Op. 15
Debussy
J. Wilson Beveridge.
"Jean" Meade (1)
"The Magic of Thy Presence" Quilter (4)
"Love's Quarrel" Scott (4)
Quartette.
1st Movement, String Quartette, Op. 10
Debussy
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. to
all Stations.*
- 6.30. DUDLEY MALE VOICE QUARTETTE.
"Craving the Plain" Price
"A Stream of Silver Moonshine" Gabel (2)
Hymn, "Pleasant are Thy Courts Above."
8.45.—The Rev. A. E. CORNIBER, Religious
Address.
Hymn, "Hark, Hark, My Soul" Smart
- 9.5. VINCENT CAYGILL
(Solo Pianoforte).
Prelude and Fugue in G Sharp Minor. Bach
Capriccio in B Minor, Op. 76 Brahms
Etude in G Flat Major, Op. 35 Chopin
Seguidilla, Op. 232 Albeniz
VINCENT JONES (Baritone).
"In Time of Sorrow" Warlamoff
"It is Enough" ("Elijah") Mendelssohn
HERMANN McLEOD (Solo Violin).
Allegro, 7th Concerto De Bériot
Vincent Jones.
Three Little Spanish Songs Lohr
(1) "My Love the Swallow"; (2)
"Lola"; (3) "Ah, Though the Silver
Moon Were Mine."
Hermann McLeod.
Andante and Finale, 8th Concerto De Bériot
Vincent Caygill.
Polonaise in E Major Liszt-Busoni
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
- 10.15.—Close down.
Announcer: R. C. Pratt.

ABERDEEN.

- ALEX. MACGREGOR (Baritone).
MARY J. DAWSON (Contralto).
THE WIRELESS ORCHESTRA.
Overture, "Egmont" Beethoven
Serenade Schubert
3.15. Alex. MacGregor.
"The Cloths of Heaven" Dunhill (14)
"Elegie" Massenet
Orchestra.
Overture in C Mendelssohn
"Schön Rosmarin" Kreidler
3.40. Mary J. Dawson.
"Thanksgiving" Cowen (1)
"He Was Despaired" Handel (1)
Orchestra.
3.50. Suite, "On the Rhine River"
Woodforde-Pinden (1)
4.5. Alex. MacGregor.
"Shall I in Sorrow Languish" Mozart
"The Chapel on the Hill" Stanford (1)
- 4.15. Mary J. Dawson.
"God's Garden" Lambert
"O Divine Redeemer" Lambert

- 4.35. Orchestra.
"Valse Triste" Szelles
"Two Symphonic Dances" Grieg
Alex. MacGregor.
4.40. "Land Me Your Aid" Gounod
"Lead, Kindly Light" Paghe Evans
Mary J. Dawson.
4.50. "Spring Sorrow" Ireland
"At Michael's Gate" Kemp
5.0-5.30.—CHILDREN'S CORNER. *S.B. from
Newcastle.*
- 8.30. RELIGIOUS SERVICE,
relayed from
NORTH U.F. CHURCH.
Minister, The Rev. ANDREW DICKSON
(Woodside Hilton U.F. Church).
- 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
- 10.15.—Close down.
Announcer: H. J. McKee.

GLASGOW.

- "The aids to noble life are all within."
—Matthew Arnold.
- 3.0. THE WIRELESS ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
Overture, "La Princesse Juane" Saint-Saens
Three Scottish Symphonic Dances
Wangh Wright (1)
(1) The Cobbler; (2) Keltic Ballads;
(3) The Devil's Elbow.
- 3.20. FLORA BLYTHMAN (Contralto).
"Remember Me, Dear Friend"
Edelyn Sharpe
"Beyond the Dawn" W. Sanderson (1)
- 3.32. Orchestra.
Musical Comedy Selection, "Sybil" Jacobi
"Capriccio Italian" Tchaikovsky
Flora Blythman.
4.0. "Sympathy" Charles Marshall (12)
"A Song of Thanksgiving" F. Allsien (1)
Orchestra.
4.12. Symphonic Sketch, "In the Steppes of
Central Asia" Borodin
Fantasy, "Reminiscences of Grieg"
art. Godfrey
- 4.21. Flora Blythman.
"Midway" Dorothy Foster
"My Dear Soul" W. Sanderson (1)
- 4.37. Orchestra.
Suite, "Scenes from an Imaginary Ballet"
Coleridge-Taylor
Overture, "Il Seraglio" Mozart
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from
Newcastle.*
- 6.30.—Psalm 84, Verses 1-3 (Tune, "Hav-
ing-ton," No. 69).
- 8.05.—The Rev. J. PITT WATSON, B.D.,
of Sandysford Parish Church, Religious
Address.
- 8.47.—Psalm 145 (Second Version) (Tune, "Duke
Street," No. 5).
- 8.62. JOHN B. DICKSON (Solo Cello).
"O Care Memorial" Servais
- 9.5. The Growth of Church Music
by
WILLIAM H. STOCKS.
Musical Illustrations by Members of the
Choir of
ST. MARGARET'S EPISCOPAL
CHURCH, Newlands.
Illustrations.
Micsero, Psalm 51.
Anglican Double Chant, Psalm 69 Turle
Gregorian Chant (Tantum Ergo), Psalm
114.
Plain Song (Veni Emmanuel).
Chorale from the "Passion" J. S. Bach
Magnificat Dr. E. J. Hopkins
Nunc Dimittis Dr. E. J. Hopkins
- 9.40. John B. Dickson.
First Movement from 'Cello Concerto. Haydn
- 10.0.—NEWS and WEATHER FORECAST
S.B. from London.
Local News.
- 10.15.—Close down.
Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 361.

WIRELESS PROGRAMME—MONDAY (May 26th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON

- 3.30-4.30.—Time Signal from Greenwich. Concert: "The Love of Precious Stones—The Diamond," by Violet M. Methley. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Finishing in France," by Eileen Robertson.
- 5.30.—Children's Letters.
- 5.45.—CHILDREN'S STORIES: Baby Story, "The Pike in the Pool," by E. W. Lewis. "Treasure Island," Chap. 15, Part I, by Robert Louis Stevenson.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- JOHN STRACHEY (the B.B.C. Literary Critic): Fortnightly Book Talk. *S.B. to all Stations.*
- Local News.
- 7.30.—A PRELIMINARY HUMOROUS CALL by Four Members of THE "CONFETTI" CONCERT PARTY. BILLY BRAY and JAMES CROMBIE in a Nautical Duet. "Drake is going to Sea." AMEY SAUNDERS in a Comedy Number.
- 7.45.—Chamber Music Evening. THE CHAMBER MUSIC TRIO. WILLIAM MURDOCH (Piano). ALBERT SAMMONS (Violin). CEDRIC SHARPE (Violoncello). Trio in One Movement in B Flat, No. 8. Beethoven.
- 7.55.—"From My Window," by Philemon.
- 8.0.—Trio in G Major, No. 5. Mazur Allegro; Andante con Variazioni; Allegretto.
- 8.20.—"The Nightingale and Some Poets," By C. A. LEWIS.
- 8.35.—Trio in D Minor, Op. 32. Arensky Allegro Moderato; Scherzo; Allegro molto.
- 9.10.—The "Confetti" People have a Second Call. Amey Saunders and Billy Bray in a Controversy. Billy Bray or James Crombie—or neither—or both—will Discourse. A Duet for two Baritone—two wit—or even to whom—by Billy Bray and (or should it be but?) James Crombie. At the Piano, in both Calls, Frank Heaton.
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- Local News.
- 9.45.—Topical Talk.
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel. *S.B. to all Stations.*
- 11.0.—Close down.
- Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozella Picture House Orchestra. Directed by Paul Rimmer. Beta News-sheet (Contralto).
- 5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints.
- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.
- 6.30.—"Teens' Corner": "Uncle Pip" on "Naval History."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News.
- Popular Programme.
- 7.30.—THE STATION ORCHESTRA. Overture, "Orpheus in Hades" Offenbach Selection, "A Little Dutch Girl" Kalman

- 8.0.—"THE WRANGLERS" (WILSON JAMES AND ALEC MCGILL) will Wrangle with Mirth and Music. 8.15-8.45.—Interval.
- 8.45.—"The Wranglers" will again Wrangle. 9.0.—Orchestra. Waltz, "Love and Spring" Waldteufel Morceau, "Cavatina" Ratt Folk Tune and Fiddle Dance Fletcher
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45.—LAWSON E. TROUT, of the Institute of Publicity, on "Advertising."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Ethel Rowland (Solo Pianoforte). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Room. (Musical Director, DAVID S. LIPP.)
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholar's Half-Hour: F. W. Lawrence, A.C.P., on "Ancient People—Assyrians and Babylonians."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—JULIETTE FULVILLE (Solo Pianoforte). French Suite in E Major J. S. Bach Scherzo, Op. 16, No. 3 Mendelssohn Concert Study "En Route," Paganini
- 8.15.—SOPHIE ROWLANDS (Soprano). "One Fine Day" ("Madame Butterfly") Puccini
- "Love's Philosophy" Quilter (1)
- 8.25.—TOM KINNIBURGH (Bass). "The Vulcan's Song" ("Philemon and Baucis") Gounod (1)
- "When Dull Care" arr. Lane Wilson (1)
- 8.35.—"WHEN THE WHEELS RUN DOWN." A Sketch By Maud M. Rogers. Produced by LILLIAN EDWARDS.

- Cast:—Lavinia Dormer JOYCE HOLDER Priscilla Dormer LULU CURTIS SMITH Kate IRENE VICKRIDGE
- 8.55.—Sophie Rowlands. "My Dearest Heart" Sullivan (1)
- "Sing, Joyous Bird" Phillips
- 9.5.—Juliette Fulville. Waltz in C Sharp Minor Chopin Two Preludes Schumann "Scenes of Childhood" Schumann
- 9.15.—REGINALD S. MOUNT (Solo Violin). "Gipsy Song" Coleridge-Taylor "Saltarella" German "Cradle Song" The Aulin
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45.—Juliette Fulville. Menuet, Danse. Rondo from Suite in the form of a Sonata Joplin
- 9.50.—Tom Kinniburgh. "Quaff, Quaff With Me the Purple Wine" Shields, arr. Carmichael (1)
- "The Late Player" Allsopp "Cheerily Yee Ho" Lyall Phillips
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0.—"SWAGS" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 6.15-6.30.—"How to Think" (2), by a Psychologist.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News.
- Feature Programme.
- ART SONGS AND CHAMBER MUSIC. Vocalist, ELSIE SUDDABY (Soprano). Solo Violoncello, HEATRICE EVELINE. Recital, HUMBERT WOLFE. Accompanist, VERA McCOMB THOMAS.
- 7.30.—Songs (Old English). "The Peaceful Western Wind" Thos. Campion, 1610, arr. F. Keel (1)
- "Sweet Was the Song" John Atty, arr. F. Keel (1)
- "The Self Banished" John Blow (1)
- "By Thy Banks, Gentle Stour" William Boyce (11)
- 7.40.—Violoncello Solo. Sonata for Violoncello and Pianoforte Felix Salomon
- 7.50.—Mr. HUMBERT WOLFE will read a Selection from his own Poems.
- 8.10.—Songs. "Where Shall the Lover Nest?" Sir Hubert Parry (11)
- "Lullaby" ("Bethlehem") Rutland Boughton (14)
- "The Fields Are Full" Armstrong Gibbs
- "Come, Lovers, Follow Me" Ed. C. Boursier (14)
- 8.20.—Violoncello Solo. Air Purcell Sicilienne Faure Allegro con Brio Guerin-Salmon
- 8.30.—Address upon and Illustrations of the Music to be performed in the "All Wales Week" at Wembley Exhibition. Conducted and Directed by Sir HENRY WALFORD DAVIES, Mus. Doc., LL.D., Director of Music and Chairman of the National Council of Music, University of Wales.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45.—Mr. PETER FREEMAN, Representative and Organiser for South Wales of the National Council for Animals' Welfare Week, on "Animal Welfare."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Quartette and Wilbye Taylor (Baritone).
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News.
- 7.30.—BESSES O' TH BARN BAND. Conductor, HARRY BARLOW. March, "The Middy" Alfard Overture, "Raymond" Thomas Cornet Polka, "Cleopatra" Demare (Soloist, W. Rushworth.)
- A. BROADHURST (Contralto). "Like to the Darnak Rose" Elgar (11)
- "The Lament of Ima" Bantock JAMES SAVIN (Baritone). "Brave Eyes" Donald Oriehton (5)
- "The Yeoman's Wedding Song" Pansiotowski (1)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 361.

WIRELESS PROGRAMME—MONDAY (Continued from the facing page.)

The letters "S.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

Basses o' th' Barn Band.
Grand Selection, "Le Prophète"

arr. J. Owen
Waltz, "The Happy Throng" ... Westley
Selection, "The Sunshine Girl" ... Robens
8.45.—T. A. COWARD, M.Sc., on "Bird Songs and Behaviour."

9.0. A. Broadhurst.
"O Del mio dolce ardo" ... Gluck (11)
"Creation's Hymn" ... Beethoven (1)

James Savin,
"Captain Mac" ... Sanderson (1)
"For You Alone" ... Gershwin

9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.

9.45.—W. F. BLETCHER: Spanish Talk.
10.0.—THE SAVOY BANDS. S.B. from London.

11.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE

3.45.—Concert: Susan Briggs (Contralto),
Michael Kelly (Solo Saxophone), Peter
Watson (Tenor).

4.45.—WOMEN'S HALF-HOUR: Weekly
News Letter. Miss Buchanan on "Ad-
ventures with a Knapsack in Italy."

5.15.—CHILDREN'S CORNER.
6.0.—Scholars' Half-Hour: Mr. R. E. Richard-
son on "Wonders of Pond Life."

6.45.—Farmers' Corner.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.

JOHN STRACHEY, S.B. from London.
Local News.

Countryside Night.

7.30. THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.

Suite, "Summer Days" ... Coates
BETTY HUMBLE (Soprano).

"South Wind" ... Bootham (2)
"Beneath the Pines" ... Angless

SILVIO SIDELL (Baritone).
"Eri tu" ("Un Ballo in Maschera") Verdi

Orchestra.
Suite, "Essex" ... Sharpe

(a) "The Mill Wheel"; (b) "Belfry
Tower"; (c) "Old Forge"; (d)

"Country Dance."
Betty Humble.

"The Moon at the Full" ... Ronald (5)
"Hawthorn"

"In Lonely Wood" ... Brahe (5)
Orchestra.

Rural Suite, "Woodland Pictures" Fletcher
Silvio Sidell.

"Sometimes in My Dreams" ... D'Hardelot
"Somewhere" ... Waters

9.0-9.30.—Interval.

9.30.—NEWS and WEATHER FORECAST.
S.B. from London.

Local News.
9.45. Silvio Sidell.

"You" ... Denny (1)
"Chanson de l'Adieu" ... Tour

Orchestra.
"Tales from Vienna Woods" ... Strauss

10.0.—THE SAVOY BANDS. S.B. from
London.

11.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

3.30-4.0.—Dance Afternoon by the Wireless
Quartette and Nora Watson (Mezzo-
Soprano).

5.0.—WOMEN'S HALF-HOUR: "Oriental
Rugs," by a Local Expert.

5.30-6.0.—CHILDREN'S HALF-HOUR.

6.5-7.0.—Weather Forecast for Farmers.

6.30.—Girl Guides' Bulletin.

Boy Scouts' Bulletin: Robert M. Noll,
M.A., M.C., Nature Talk on "Animals
and Their Habits."

7.0.—NEWS and WEATHER FORECAST.
S.B. from London.

JOHN STRACHEY, S.B. from London.
Local News.

Students' Night.

By Permission of the Students' Represent-
ative Council.

7.30-9.0. "THE PRINCE APPEARS."
and A Musical Comedy in Three Acts.

9.45-10.45. The Book by E. R. R. Linklater.

Lyrics by A. F. Hyslop and E. R. R.
Linklater.

The Music by A. F. Hyslop.

Cast:

The Prince of Pakistan (A Potentate with
a Punch) ... MAX WRIGHT

Loofa (his Bodyguard—The Punch)
R. A. SIMPSON

Sir Roderick Dew (a semi-retired Diplomat
of Highland extraction)

A. W. GRAFTON

Lady Dew (formerly Pauline Monk) (his
Second Wife—She had to wait till he

got acclimatized) ... AVIS ANDERSON

Jane (Daughter of Sir Roderick Dew and
his first Wife) (ready to be a Limpet to

any Rocky-looking Cave Man)

JANE MAIR

Nadine-de-la-Zutte (More Dangerous than
Dynamite) ... DAISY MONCUR

Lady Sybil Symington (An English
Rose—no home complete without one)

ISOBEL WALKER

The Hon. Ethelbert Mostyn (he loves Jane,
but who ever saw a Limpet on a Jelly-

fish?) ... J. B. & PETERKIN

Oliver Monk (Puggle) (an Egoist who wants
to be Yoked) ... E. R. R. LINKLATER

The Unknown Guest (but nobody guessed)

WALTER GRAHAM

The Scene—Acts I, II, and III, is in the
Library of Sir Roderick's Country House

—a Library used not so much for study

as for the more human practices of

conversation and other devices invented

by Society for wasting time as com-

fortably as possible.

Act I, The Afternoon.

Act II, The Evening.

Act III, Two o'clock in the Morning.

Produced by

C. W. WALKER AND G. R. HARVEY.

9.0.—Station Director: Special Announcements
(if any).

9.10-9.30.—Interval.

9.30.—NEWS and WEATHER FORECAST.
S.B. from London.

Local News.

10.45.—THE SAVOY BANDS. S.B. from
London.

11.0.—Close down.
Announcer: A. M. Shumie.

GLASGOW.

7.30-4.30.—Popular Afternoon by the Wireless
Quartette and Edna Robertson (Soprano).

4.45.—TOPICS FOR WOMEN: "A Chat on
Beauty Culture," by Mary London.

WAVE-LENGTHS AND CALL SIGNS.

LONDON (2LO)	-	-	365 Metres
ABERDEEN (2BD)	-	-	465 "
BIRMINGHAM (5IT)	-	-	475 "
BOURNEMOUTH (6BM)	-	-	385 "
CARDIFF (5WA)	-	-	351 "
GLASGOW (5SC)	-	-	420 "
MANCHESTER (2ZY)	-	-	375 "
NEWCASTLE (5NO)	-	-	400 "
SHEFFIELD (6FL)	-	-	303 "
PLYMOUTH (5PY)	-	-	330 "
EDINBURGH (2EH)	-	-	325 "

5.15.—THE CHILDREN'S CORNER: Get
Pencil and Paper ready for an "Arith-

metical Curiosity."

6.0.—Weather Forecast for Farmers.

7.0.—NEWS and WEATHER FORECAST.
S.B. from London.

JOHN STRACHEY, S.B. from London.
Local News.

Children's Evening.

"Understand a little child's heart and
your own shall mount."

(Old Indian Proverb)

7.30. RECITAL OF MUSIC FOR YOUNG
PEOPLE

by
MR. AND MRS. A. M. HENDERSON.

Piano Solo.
Four Old Dances.

Sarabande in G Minor. Purcell—1658-1695

Minuet in G Major ... Purcell

Gavotte in A ... Gluck—1714-1787

Bourée in B Minor ... Bach—1685-1750

Songs.
"Shepherd's Cradle Song"

Somervell—1863

"Visitors" ... Waddington Cooke—1865

Piano Solo.
Two Characteristic Pieces.

Minuet, "In the style of Louis XIV."

Rameau—1683-1764

Scherzo, "Réjouissance"

Haydn—1732-1809

Songs.
"Little Lamb" ... Henckell—1850

"Lullaby" ... Francis George Scott—1880

"I Saw a Ship a-Sailing"

Walford Davies—1869

Piano Solo.
Two Pieces in Unusual Rhythm.

"Echo Rustique" (in 7 pulse measure)

Reischoff—1864

"Basso Ostinato" (in 5 pulse measure)

Areusky—1861-1900

Songs.
"Nonsense Songs"

Stanley Merchant—1883 (11)

(a) "Hundreds of Things"; (b) "The
Four Journeymen"; (c) "The Tractor
Engine"; (d) "Sir Nicketty Nix."

Piano Solo.
Three Short Descriptive Pieces.

Barcarolle, "Venice" Godard—1849-1895

Waltz, "The Musical Box"

Reischoff—1864

"Marche Grotesque" ... Sinding—1856

8.15. ORCHESTRA.

Overture, "A Midsummer Night's Dream"

Mendelssohn

8.25. DOROTHY SILK (Soprano).

"I Wonder" ... Sybil Polliner

"The Fairy Pipers" ... Herbert Brewer (1)

"The Guardian Angel" ... Lisa Lehmann

"The Cuckoo" ... Martin Shaw (2)

Orchestra.

Suite, "Children's Corner," No. 1. Debussy

Dorothy Silk.

"Ave Maria" ("The Fire Cross")

Max Bruch

"Una voce poco fa" ("Barbiere di Sivi-
glia") ... Rossini

"L'Amato" ... Mozart

(Violin Obligato by Isaac Losowsky.)

9.0.—Prof. MARTIN, of Glasgow University, on
"French Literature."

9.15-9.30.—Interval.

9.30.—NEWS and WEATHER FORECAST.
S.B. from London.

Local News.

9.45.—Dr. R. M. GAVEN, of Glasgow Royal
Technical College, on "Chemistry."

Dorothy Silk.

"Charming Chloe" ... Ed. German

"To Daisies" ... Roger Quilter (1)

"Summer Sweet" ... Joseph Holbrooke

10.15.—THE SAVOY BANDS. S.B. from
London.

11.0.—Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 261.

WIRELESS PROGRAMME—TUESDAY (May 27th.)

The letters "S.B." printed in italics in these programmes signify a Miscellaneous Broadcast from the station mentioned.

LONDON.

1.0-2.0.—Time Signal from Big Ben. Concert: The Wireless Trio and Victor Lee (Soprano).

4.0-4.30.—Concert: Time Signal from Greenwich. "Books Worth Reading," by Jenny Wren. Ivor Warren (Tenor). "A Travel Picture of Italy," by Marjorie Bowen.

4.30-5.30.—Interval.

5.30.—Children's Letters.

5.45.—CHILDREN'S STORIES: "The Princess on the Glass Hill," Part I, by Andrew Lang. "How the Children of Russia Live and Play," by X. Brakewitch.

6.15-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*

PERCIVAL J. FRYER, F.C.S., F.I.C., on "Insect Enemies in Fruit, Flower and Vegetable Garden." *S.B. to Aberdeen Local News.*

Shakespeare Night.

S.B. to Bournemouth and Newcastle.

7.30. "KING HENRY THE FIFTH."

Arranged and Directed by
A. CORBETT SMITH.

Henry V. CYRIL ESTCOURT
Katharine of France } HAIDÉE GUNN
Chorus

Supported by
THE STATION REPERTORY
COMPANY.

Act I.

Scene I. London. The Presence Chamber in the King's Palace.

Scene II. Southampton. Council Chamber.

Scene III. France. The French King's Palace.

Scene IV. France. Before Harfleur.

Act II.

Scene I. Rouen. A Room in the Palace.

Scene II. The same. Another Room in the Palace.

Scene III. The English Camp in Picardy.

Scene IV. The English Camp at Agincourt.

Act III.

Scene I. The French Camp.

Scene II. The English Camp.

Scene III. The Field of Battle.

Scene IV. Another part of the Field.

Scene V. Troyes. An Apartment in the French King's Palace.

The Overture, Entr'actes and Incidental Music from compositions by Elgar, Gustav Holst, Edward German, Mancinelli, Humperdinck, Massenet and others, performed by

THE STATION ORCHESTRA.

Conducted by DAN GODFREY, *Jr.*

The famous "Agincourt Song," written for the Victory of Agincourt, will be sung before the closing scene of the play.

9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*

Capt. P. P. ECKERSLEY, "Technical Topics." *S.B. to all Stations.*

Local News.

10.0. "ROSENKAVALIER," Act III. (Strawinskij), relayed from the Royal Opera House, Covent Garden. *S.B. to all Stations.*

Announcer: C. H. King.

BIRMINGHAM.

3.30-4.30.—Station Piano Quintette, directed by Frank Cantell.

5.0.—WOMEN'S CORNER: Margaret Pilling (Soprano).

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—"Penny" Corner: Cyril Mabley, B.Sc., F.R.G.S., "Is Mure Inhabited?"

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

Miscellaneous Items.

7.15. JOHN PERRY (Tenor).
"Great is Jehovah the Lord" Schubert (1)
"Thou Bringest Peace"
"Who is Sylvia?" Verdi (1)

7.30.—The Rev. RUSSEL BAKER, B.A., on "The Universe of the Unexpected."

7.45. John Perry.
"Rose of Allah's Garden" Oliver (8)
"My Dream" Tosti
"La Donna e Mobile" (Rigoletto) Verdi (1)

8.0-8.30.—Interval.

8.30. THE KALAMAZOO PLAYERS.

Directed by H. LEMON.

In a Scene entitled

"A Visit to a Somerset Inn."

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

10.0.—"ROSENKAVALIER," Act III. *S.B. from London.*

Announcer: Percy Edgar.

BOURNEMOUTH.

3.45.—Sybil Maden (Contralto), Ethel Rowland (Solo Pianoforte), William Earl (Solo Bassoon).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholar's Half-Hour: R. Quick, F.S.A., on "Old English Glass."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15.—HENRY F. JOHNSON, Captain of Meyrick and Queen's Park Golf Club, on "Golf."

7.30 onwards.—The entire Programme *S.B. from London.*

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.

5.0.—"SWA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

6.15-6.30.—"How to Write"—II, by an Author.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15.—RICHARD TRESEDER, F.R.H.S., on "Gardening."

A Programme of Comedy and Music.

Vocalist, HAROLD BROWN (Baritone). Entertainers: THE WRANGLERS (WILSON JAMES and ALEC MCGILL), THE STATION ORCHESTRA.

7.50. Orchestra.
March, "The Vanished Army" Alfred
Suite, "Three Light Pieces" Fletcher

7.50. Songs.
"Stonescraper John" Eric Coates (1)
"Old Clothes and Fine Clothes"
Mortie Shaw

8.0.—"The Wranglers" in their Humorous Entertainment of Mirth and Melody.

8.20. Orchestra.
Overture, "John and Sam" Aswell
Selection, "Airs and Graces" Meecham

8.40.—The Rev. HUBERT G. STANLEY on "Manners and Customs of Old England."

8.50. Songs.
"Land of Delight" W. Sanderson (1)
"Myself When Young" ("In a Persian Garden") L. Lehmann

9.0.—"The Wranglers" resume their Humorous Entertainment of Mirth and Melody.

9.15. Orchestra.
Suite, "Othello" Coleridge-Taylor
March, "God of Thunder" Hengul

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

10.0.—"ROSENKAVALIER," Act III. *S.B. from London.*

Announcer: A. H. Goldard.

MANCHESTER.

3.30-4.30.—Mr. J. Lingard: Talk on the Flute, with Illustrations.

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15-7.45.—Interval.

7.45.

Popular Orchestral Night.

ORCHESTRA.

March, "With Sword and Lance" Starke
Overture, "Poet and Peasant" Suppe
Waltz, "Coral Isle" Hurat
EVA SPARKES (Contralto).

"Still as the Night" Behm
"My Prayer" Squire (1)
SILVIO SIEBEL (Baritone).

"O begli occhi di fatei" Denza
"Obstinat" De Fontenay
Orchestra.

Selection, "Faust" Gounod

8.45.—GEORGE JENNISON, F.Z.S., M.A., on "Flamingoes."

9.0. Orchestra.
Suite, "Summer Days" Coates
Eva Sparkes.

"The Roadside Fire" Hart
"Vale" Kennedy-Russell
SILVIO SIEBEL.

"The Curtain Falls" Guy D'Hardelot
"Song of Sleep" Lord Somerest

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 361.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 361.

WIRELESS PROGRAMME—WEDNESDAY (Continued from the facing page.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 9.30 NEWS and WEATHER FORECAST
S.B. from London
Royal Horticultural Society Talk S.B.
from London.
Local News.
- 9.55 John Peere
Where the Stars are Brightly Shining
(Tosca) (10)
- 10.00
Orchestra
Two Firmish Dances (Hutch)
Ra-hel H'm
"O Ma Lyre Innocente" (Gordon)
Orchestra
S. phony No. 4, in F. (10) (10) (10) (10)
Close down
Announcer: Victor Stoylin

- 3.4 Concert The Station Light Orchestra
4.15. WOMEN'S HALF HOUR Dr. Duff, on
The Buried Town of Pompeii. Label
Spence (Soprano)
6.15. CHILDREN'S CORNER
6.0. Scholars Half Hour Mr W Carr B.Sc.
on "Respiration of Aquatic Animals"
6.7 Farmers' Corner Prof. G. Christ
on "Mobile Notes."
7.0 NEWS and WEATHER FORECAST
S.B. from London
Local News
7.1. (10) (10) (10) (10)

- Pleasant Recollections Evening.
7.00 THE STATION ORCHESTRA
Conductor WILLIAM A. CROSSE.
1. Solar Songs (Adams) (1)
LAMBERT HARRY (Tenor)
"The Garden of Your Heart" (Duff)
"The Waviness Night Song" (Murt)
8.0. A WIRELESS DEBATE on "SUMMER
TIME." S.B. from London
DOROTHY SLICK (Soprano)
"We Wandered On" (Hutch)
"It Was a Lover and His Love"
Quiller (1)
"Song My Mother Taught Me" (Duff)
"How Fair the Spot" (Richardson)
"Piggyback" (Wright)
ANITA HARRISON (Solo Pianoforte)
Sonata in C Sharp Minor ("Moonlight")
Berthouze
Orchestra
"English Dances" (Hutch)
"Waltz" (Hutch)
"An Evening Song" (Blumenthal)
9.30. NEWS and WEATHER FORECAST
S.B. from London
Local News
9.45. Doro Ivy Slick
Old English Songs
"Ah, How Sweet it is to Love" (Purcell)
"My Mistress Sings no other Song" (Johns)
"Phyllis Has Such Charming Graces"
Hutch
"Shepherd, Thy Damsel's Vary" (Hutch)
Anita Harrison.
N. returns in E Flat (Chopin)
"The Rose Wedding" (Mendelssohn)
"Liebestraum in A Flat" (Liszt)
10.25 Close down
Announcer: C. K. Parsons.

ABERDEEN.

- 3.30-4.30.—Popular Afternoon by The Wireless
Quartette and Florence Leonard
(Soprano).
5.0. WOMEN'S CORNER.

- 5.30. CHILDREN'S CORNER
6.5-8.10. Special Weather Forecast for
Farmers.
7.0.—NEWS and WEATHER FORECAST
S.B. from London
Local News.
Dance Night.
NAN CAMPBELL (Contralto).
PITT and MARKS (Enterprisers).
"1. THE WIRELESS JAZZ ORCHESTRA.
Waltz, "Blue Lagoon" (10), Fox-trot
"H. S. S. S. S." (10), One-step, "H
Ad the Girls" (16).
"2. Nan Campbell
Dance Night
The Waving of the Rope (Hutch)
The Waving of the Rope (Hutch)
7.45. Orchestra
Waltz, "You'll Soon Forget", Fox-trot,
"The Little Wooden Whistle Wouldn't
Whistle" (10); One-step, "I'm Wad
About Wad Men" (6).
7.55 Robert Pitt and Langton Marks.
Duets Up-to-Date
8.0.—A WIRELESS DEBATE on "SUMMER
TIME." S.B. from London
8.45. Nan Campbell
Do Not Happy Day (Hutch)
Sweet Exchange Come and Go (Hutch)
Coleridge-Taylor (11)
8.55. Orchestra
Waltz, "Just a Girl that Men Forget" (9).
One Step, "Joe is Here" (10)
9.5. Station Director, Special Announcements
9.15.—Mr. A. LLOYD JAMES, S.B. from
London
9.30. NEWS and WEATHER FORECAST
S.B. from London
Royal Horticultural Society Talk, S.B.
from London
Local News

KEY LIST OF MUSIC PUBLISHERS.

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2. Curwen, J., and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
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In the Bournemouth Programme, on page
270 of our issue of the 9th inst., we gave
an incorrect indication number of the pub-
lisher of the song, "Mussel When Young."
This particular song is published by Metzler
& Co. (1920), Ltd., 142, Charing Cross Road,
W.C. 2.

- 9.45. Orchestra.
Waltz "Dance Through Life With Me"
23; Fox-trot, "I've Got that Happy
Feeling" (10)
9.55. Nan Campbell.
"H in the Great Bazaar"
Woodforde Fadden (1)
"Here in the Quiet Hills" (Hutch)
10.0. Robert Pitt and Langton Marks.
"Duets Up-to-Date."
10.15. Orchestra
Waltz, "Carnival Roses" (25); Fox-trot, "I
a Tent" (6); One-step, "La-la-la" (6)
10.30 Close down.
Announcer: W. D. Simpson.

GLASGOW.

- 3.30-4.30. The Wireless Quartette and Helen
W. Nabel (Contralto).
4.45. TOIN'S FOR WOMEN "Music and
Gossip." Kathleen Larcene (Soprano).
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
6.15-6.30.—Weekly Moral Code Lesson by
Linda Leslie.
7.0 NEWS and WEATHER FORECAST,
S.B. from London
Local News
7.15. P. L. Y. C. GILSON MacRae, L.R.A.M.
Music arose with its voluptuous sweet
(10)

MANCHESTER RECITAL

- MAURICE COLL
"Fantasia in C Minor" (10) Me
"Nocturnal Variations" (10) Hutch
"Concert Etude in D Flat" (10) Hutch
"Lullaby" (10) Hutch
"Etude in G Flat" (10) Hutch
8.0.—A WIRELESS DEBATE on "SUMMER
TIME." S.B. from London.
Wagner Night.
8.15 THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY.
Overture, "Mastermancers"
8.45 CATHERINE PATERSON
Music Contralto
"Spinning Song" ("The Flying Dutch-
man")
"Senta's Braid" ("The Flying Dutch-
man")
9.15.—Mr. A. LLOYD JAMES, S.B. from
London
9.30.—NEWS and WEATHER FORECAST
S.B. from London.
Local News.
9.45. Orchestra
Waltz, "The Song of the Rhine Daughters"
("Götterdämmerung")
10.0. Catherine Paterson.
"Hänsel's Song to the Winds" ("Lohen-
grün")
"Experiment"
10.10. Orchestra.
"Klingor's Magic Garden" ("Parafel")
"Ride of the Valkyries"
Overture, "Faust"
10.30.—Special Announcements. Close down
Announcer: Margo M. Dowse.

A number against a musical item indicates the number
of its publisher. A key list of publishers will be found
on this page.

WIRELESS PROGRAMME—THURSDAY (May 29th.)

In letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON

- 1.0-2.0.—Time Signal from Big Ben. The Week's Concert of New Gramophone Records.
- 4.0-4.30.—Time Signal from Greenwich. Concert: "The Letters of O Toys, a Japanese Schoolgirl," by C. Romaine Jones. George Wedder (Bass). A Talk on Fashion, by Nora Brandon.
- 4.30-5.30.—Interval.
- 5.30.—Children's Letters.
- 5.45.—STORIES. The Princess on the Glass Hill. Part I by Andrew Lang. "A Trip Round the World—Panama." L.G.M. of the Daily Mail on "Feeding Time in the Water Zoo."
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. S.B. to all Stations.
- PERCY SCHOLLES (the B.B.C. Music Centre): "The Fortnight's Music." S.B. to all Stations.
- Talk by the Radio Society of Great Britain. S.B. to all Stations.
- Local News.

Operatic Night

- in English.
- MAY BLYTH (Soprano).
- GLADYS PALMER (Contralto).
- HORACE VINCENT (Tenor).
- ROBERT RADFORD (Bass).
- 7.35.—THE AUGMENTED WIRELESS ORCHESTRA.
- Conductor, PERCY PITT.
- Symphony No. 1, "Carnegie" (Bach).
- Scene Act II, "La Traviata" (Verdi).
- Tenor, with Orchestra.
- Lend Me Your Aid ("Irene") (Gounod).
- Contralto, with Orchestra.
- "Softly Awakes My Heart" ("Samson and Delilah") (Saint-Saëns).
- Orchestra.
- Dance of Bacchantes ("Philemon and Baucis") (Gounod).
- Soprano, with Orchestra.
- As Yet, or Thou Return ("Aida") (Verdi).
- Bass, with Orchestra.
- "The Call of God" ("Faust") (Gounod).
- Orchestra.
- Dance of the Priestesses ("Samson and Delilah") (Saint-Saëns).
- FRID BECK and GEORGE STOCKWIN ("A Comedian and a Baritone") will give the Orchestra a Rest.
- Orchestra.
- Bacchanale ("Samson and Delilah") (Saint-Saëns).
- Contralto, with Orchestra.
- "Habenera" ("Carnegie") (Bach).
- Trio (Soprano, Tenor and Bass), with Orchestra.
- Scene Act V, "Faust" (Gounod).
- Orchestra.
- "The Dance of the Hours" (La Gioconda) (Puccini).
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. S.B. to all Stations.
- Local News.
- 9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. S.B. from London.
- The Earl of BALFOUR, K.G., P.C., F.R.S., O.M., etc.
- The Rt. Hon. TOM SHAW, The Minister of Labour.
- Sir HUGH BELL, Bart.
- S.B. to all Stations.
- Followed by
- THE SAVOY ORCHESTRA and SAVOY HAVANA BANDS, AND THE SELMA FOUR, relayed from the Savoy Hotel.
- S.B. to all Stations.
- 12.0.—Close down.
- Announcer: R. F. Palmer.

WIMBORNE

- 3.30-4.30.—Station Piano Quintette, Directed by Frank Carr.
- 5.0.—WOMEN'S CORNER. W. T. Beeston, F.L.A. on "English Humourists."
- 5.30.—Agricultural Weather Forecast.
- KIDDER'S CORNER.
- 6.30.—Tenor's Corner. W. T. Beeston, F.L.A. Literary Talk.
- 7.0.—NEWS and WEATHER FORECAST. S.B. from London.
- PERCY SCHOLLES. S.B. from London.
- Radio Society Talk. S.B. from London.
- Local News.

A Night of Song.

- 7.35.—SYBIL MADEN (Contralto).
- "Sapphische Ode" (Brahms).
- "May Night" (Brahms).
- DOROTHY SILK (Soprano).
- "O Ravishing Delight" (Arne) (11).
- "So Sweet is She" (Dolmetsch) (1).
- THE SIFFESSOR will discourse on Music.
- Sybil Maden.
- "The Promise of Spring" (Schubert).
- "Lullaby" (Bouillon) (14).
- Dorothy Silk.
- "Ah! How Sweet It Is to Love" (Purcell) (11).
- "I Will Walk With My Love" (Old Irish Air) (1).
- The Lass With the Delicate Air (Arne).
- Major VERNON BROOK, M.L.A.E., will sing over us.
- 8.30-8.45.—Interval.
- 8.45.—Dorothy Silk.
- "To Dances" (Quilter) (1).
- "The Song of the Palanquin Bearer" (Shaw) (2).
- Sybil Maden.
- "Silent Noon" (Vaughan-Williams).
- "Secrecy" (Wolf).
- The Siffessor will again discourse—this time on "Women."
- Dorothy Silk.
- "To One Dead" (Head) (1).
- "Charming Clasp" (German) (1).
- Sybil Maden.
- "Lullaby" (Bouillon) (14).
- "Bluebells From the Clearing" (Walker) (4).
- 9.30.—NEWS and WEATHER FORECAST. S.B. from London.
- Local News.
- 9.4.—Speeches at the Dinner of the National Institute of Industrial Psychology. S.B. from London.
- Followed by
- THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.
- Announcer: A. Peckham.

WIMBORNE

- 3.45.—Ethel Rowland (Solo Pianoforte), THE ROYAL RATH HOTEL DANCE ORCHESTRA, relayed from Kings Hall Rooms. (Musical Director, DAVID H. HILL).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDER'S HOUR.
- 6.—Scholar's Half Hour—Miss A. G. Spry, I.L.A., "John Hall's Gentleman."
- 7.0.—NEWS and WEATHER FORECAST. S.B. from London.
- PERCY SCHOLLES. S.B. from London.
- Radio Society Talk. S.B. from London.
- Local News.
- 7.35-8.0.—Interval.
- 8.0.—THE WIRELESS ORCHESTRA.
- Conductor.
- Capt. W. A. FEATHERSTONE.
- "Three Light Pieces" (Somerville).
- 8.10.—GEORGE PARKER (Baritone).
- "A Soft Day" (Stanford) (14).
- "To Anthea" (Holt).
- "Lauden Lea" (R. V. Williams) (1).

- 8.20.—17th and 18th Century Music.
- DOROTHY STREET (Soprano).
- DOROTHY FORREST (at the Piano).
- GERALD KAYE (Tenor).
- ARTHUR J. ENGLAND (Bass Baritone).
- Tenor.
- "What Shall I Do to Show How Much I Love Her?" (Purcell—1682-1695) (1).
- Soprano.
- "The Peaceful Western Winds" (Thos. Compton 1610) (1).
- Transferring Song.
- "Gavotte" (James Narra first pub. 1750).
- "Regiment" (Peter Lee of Putney, first pub. 1785).
- Baritone.
- "We All Love a Pretty Girl Under the Rose" (Arne—1710-1778) (1).
- Tenor.
- "Now Phœbus Sunketh in the West" (Arne—1710-1778) (1).
- Orchestra.
- 8.35.—Suite, "The Green Lanes of England" (Tatham).
- George Parker.
- "Son of Man" (W. Walkers).
- "The Old Grey Fox" (M. V. White).
- "The Old Maid Shawl" (B. Hughes) (1).
- 8.55.—17TH AND 18TH CENTURY MUSIC (Contd.).
- Soprano.
- "Weep You No More, Sad Fountains" (Dowland—1603) (1).
- Tenor.
- "Pastime with Good Company" (Henry VIII).
- "I Attempt from Love's Sickness to Fly" (Purcell—1658-1695) (1).
- Soprano.
- "Where the Bee Sucks" (Arne—1710-1778) (1).
- Baritone.
- "Here's to the Maiden of Boshtal Fifteen" (Words by Sheridan, 17th Century) (1).
- Orchestra.
- 9.10.—Selection, "Tales of Hoffmann" (Offenbach).
- George Parker.
- 9.25.—Roundabouts and Swings. G. Shaw (11).
- "I Know a Bank" (M. Shaw).
- 9.30.—NEWS and WEATHER FORECAST. S.B. from London.
- Local News.
- 9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. S.B. from London.
- Followed by
- THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.
- Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.
- 5.0.—"SWAS" "FIVE O'CLOCK'S": Mr. Lester Williams, Keeper of Arts, The National Museum of Wales, on "Rembrandt and his Works." Silvio Sales (Bass Baritone). Talks to Wales. Weather Forecast.
- 5.30.—THE HOUR OF THE KILDRIN WINKS.
- 6.15-6.30.—Suggestions on the Appreciation of Music—L. by a Composer.
- 7.0.—NEWS and WEATHER FORECAST. S.B. from London.
- PERCY SCHOLLES. S.B. from London.
- Radio Society Talk. S.B. from London.
- Local News.
- 7.35.—Shakespeare Night XVIII.
- HAMLET.
- Presented by
- THE STATION REPERTORY COMPANY.
- Incidental Music by
- THE STATION ORCHESTRA.

A number against a musical item indicates the source of its publisher. A key list of publishers will be found on page 361.

WIRELESS PROGRAMME—THURSDAY (Continued from the facing page.)

The letters "S.B." printed in Italic in these programmes signify a Miscellaneous Broadcast from the station noted.

9.30.—NEWS and WEATHER FORECAST
S.B. from London.
Local News.

9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*

Followed by
THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.
Announcer: W. N. Bettle.

MILANOVICH

11.30-12.30.—Concert by the "ZZY" Quartette.

6.0.—WOMEN'S HOUR. Talk by Miss Halton.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR

7.0.—NEWS and WEATHER FORECAST
S.B. from London.

PERCY SCHOLLES. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Local News.

7.35-8.0.—Interval.

Miscellaneous Concert.

8.0. KEYBOARD KITTY will Open the Evening

TOM H. MORRISON (Solo Violin).
Introduction and Rondo Capriccioso
Saint-Saens

HERBERT RUDDOCK (Baritone).

"Cotswold Love" *Mulliner (4).*
"The Song of the Volga Boatmen"
Chalapsine Koenenman

VICTOR SMYTHE and Algy.

8.45. Tom H. Morrison.

"Legends" *Wieniawski,*

JAMES E. BOWDEN (Baritone).

Song, "The Funny Instrument"

"Disappearances" *Willy House (13)*

"The Showman" *Herbert Ruddock*

"The Tiger" *Eden (4)*

"A Song of the Road" *Leck*

"The One Man Band" *Sam Mayo (7)*

"I Can Do a Song and Dance" *B. Merson (7)*

9.30.—NEWS and WEATHER FORECAST.
S.B. from London.

Local News.

9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*

Followed by

THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

8.45.—Concert: William A. Croese (Solo Clarinet), Florence Farrar and William A. Croese (Pianoforte Duets).

4.45.—WOMEN'S HALF HOUR: Miss Shaw on "Old Patchwork."

6.15.—CHILDREN'S CORNER

6.0.—Schools' Half Hour: Mr. H. King, B.Sc., on "Fertile Eruptions and Submarine."

6.45.—Farmers' Corner

7.0.—NEWS and WEATHER FORECAST
S.B. from London.

PERCY SCHOLLES. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Local News.

Operatic Night.

7.35. THE STATION ORCHESTRA

Conductor, WILLIAM A. CROSSE.

Selection. Lullaby "..... Wallace

JOSEPHINE MACPHERSON

(Soprano)

"Smile and I'll Teach" ("Don Giovanni")

Mozart (1)

"Ahl! I Feel How All Hath Vanished"

Mozart (1)

"The Magic Flute" *Mozart (1)*

JOHN PERRY (Tenor)

"The Price Song" ("The Masenburghers")

Wagner

"Spring Song" ("The Valkyrie") *Wagner*

"When the Stars Were Brightly Shining"

Fucini

"Tosca" *Orchestra*

Excerpts from "Olivette" *Audran*

Josephine Macpherson.

"Noble Sighs" ("Les Huguennots")

Meyerbeer

"Descend Thou, Sleep" ("Othello")

Bosini (1)

John Perry

"Flower Song" ("Carmen") *Bust*

"There is a flower that bloometh"

Wallace (1)

"La Donna e Mobile" ("Rigoletto")

Verdi (11)

Orchestra

Selection, "Lohengrin" *Wagner*

9.0-9.30.—Interval.

9.30. NEWS and WEATHER FORECAST
S.B. from London.

Local News.

9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*

Followed by

THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

Announcer: W. M. Shewan.

ABERDEEN.

8.30-4.30.—Popular Afternoon by the Wireless Quartette and Netta Ledingham (Mezzo-Soprano).

5.0.—WOMEN'S CORNER.

8.30.—CHILDREN'S CORNER

6.5. Weather Forecast for Farmers.

6.40 Boys Brigade Bulletin

7.0. NEWS and WEATHER FORECAST
S.B. from London.

PERCY SCHOLLES. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Local News.

Operatic Night.

7.35. MAY McLEAN (Soprano).

"Sighed to" *Bism*

"When An Was" *Goethe (1)*

ORCHESTRA

Incidental Music to "A Midsummer Night's Dream" *Mendelssohn*

7.50. May McLean.

"Alas! those Chimes" ("Maritana")

Wallace (1)

"Softly Awakes My Heart" ("Samson and Delilah") *Saint-Saens*

8.0. Orchestra.

Selection, "The Flying Dutchman"

Wagner-Tavan

Grand Opera in Miniature.

"THE BOHEMIAN GIRL" (Ballet).

Selection 3.

Cast:

Arlene CONSTANCE BOUTAR

The Queen of the Gipsies ALICE FETTES

Thaddeus JAMES SHARPE

Flora ALEX. LEITCH

Count Archaire W. F. GARDINER

Devilshoof DAVID TAYLOR

THE "IBD" OPERATIC CHORUS.

Leader of Orchestra, NANCY LEE

Conductor, ARTHUR COLLINGWOOD

The full story of this Opera will be told, and as the story unfolds the principal airs and choruses will be rendered.

8.0.—Weird Legends and Tales of the North, compiled by Geo. Stephen.

9.15.—Station Director: Special Announcements (if any).

9.30.—NEWS and WEATHER FORECAST
S.B. from London.

Local News.

9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*

Followed by

THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

Announcer: H. J. McKee.

GLASGOW.

8.30-4.30.—The Wireless Quartette and Chrym O. Gray (Soprano).

4.45. TOPICS FOR WOMEN. Jeanne MacIver on "Health."

5.15.—THE CHILDREN'S CORNER.

6.0.—Weather Forecast for Farmers.

7.0.—NEWS and WEATHER FORECAST
S.B. from London.

PERCY SCHOLLES. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Local News.

Request Night.

"Song of the Lark" and "The Lark" (Lullaby).

7.35. THE STATION ORCHESTRA.

Conducted by

HERBERT A. CARRUTHERS

Overture, "Mazurka" *Mendelssohn*

7.45.—ROBERT PITT AND LANGTON MARKS (Entertainers).

"Duet Up-to-Date."

7.57. ISAAC LOSOWSKY (Solo Violin).
Introduction and Rondo Capriccioso
Saint-Saens

8.7. Orchestra.

Selection, "A Southern Maid"

Fraser Simon

8.20. Isaac Losowsky.

Gavotte and Rondo (Unaccompanied) Bach

Recitative and Scherzo Caprice (Unaccompanied) *Berlioz*

8.25. Orchestra.

"Ave Maria" *Schubert*

Two Entr'actes "Mazurka" *Bach*

March, "Washington Post" *Sauze*

8.35. Robert Pitt and Langton Marks.

"Duet Typical and Tropical."

8.45. Orchestra.

Operatic Selection, "Rigoletto" *Verdi*

9.5.—Prof. W. MACNEILE DIXON, Litt.D., on "Greek Theatres and Temples."

9.12-9.30.—Interval

9.30.—NEWS and WEATHER FORECAST
S.B. from London.

Local News.

9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*

Followed by

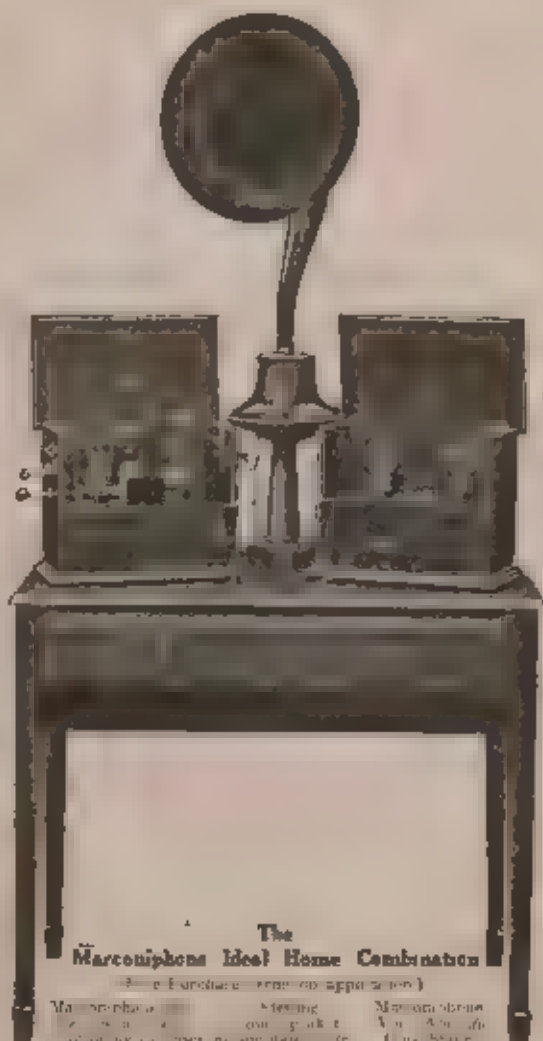
THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 361.

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Music in the Week's Programmes.

Described by Percy A. Scholes.

WAGNER'S "FAUST" OVERTURE.

THIS work was written in Paris in 1840, when Wagner was twenty-seven, in the midst of opposition and failure. It was originally assumed as the first movement of a "Faust Symphony," and was re-written in 1853. The subject is, of course, Goethe's story of Faust who is tempted to sell his soul for renewed youth. The peaceful ending may, perhaps, represent his final redemption.

The "Faust" Overture is to be given from the GLASGOW Station on Wednesday.

SCHUBERT'S TRAGIC SYMPHONY

Schubert wrote his Fourth Symphony in April, 1816, apparently for an Amateur Orchestral Society in Vienna. It is comparatively rarely to be heard to-day.

The Symphony starts with—

INTRODUCTION (Very Slow). This is in two halves, each of which begins with a loud chord held by the Full Orchestra. It ends very softly, with a chord sustained by Oboes and Horns, and leads into—

The FIRST MOVEMENT Proper. (Quick and Lovely.) At the outset strings play the FIRST MAIN TUNE. This is followed by a fairly long passage on the Full Orchestra, which eventually dies away slightly, when a smooth descending phrase in Flutes and Oboes leads to the—

SECOND MAIN TUNE, also, at first, played by the STRINGS alone, but repeated with Flute and Oboe (with, beneath, Bassoons and Horns joining in). This is the chief material, which is "developed" and "recapitulated" as usual.

II

Moderate. This Movement falls into several sections. The FIRST SECTION is a song like melody, started by STRINGS, with the OBOE, a little later joining in. FLUTES and CLARINETS play the next phrase, OBOES and BASOONS repeating it an octave lower. After another phrase, this Section ends with a little soft phrase on Oboes and Bassoon, repeated an octave higher by Flutes and Clarinet.

The SECOND SECTION is much more agitated. A feature of it lies in rapid repeated notes. These two sections then alternate for some time.

III

MENET AND TRIO. (Quick and Lovely.) This is very straightforward, and hardly requires description.

The Last Movement (Quick) opens with a phrase consisting of sustained notes on Horns and higher Wood Wind, and a rising passage in Bassoons and Cellos. It leads into—

FIRST MAIN TUNE. This is lengthy, and is made up of little phrases on first violins (accompanied by the other Strings), repeated with Wood Wind (at first, Flute and Oboe added).

Eventually, the whole Orchestra breaks out with drum rolls and repeated chords in Wood Wind, whilst Strings cause agitation by taking the chief phrase of the First Main Tune at double speed. This eventually dies down to the—

SECOND MAIN TUNE, a discussion march between first violins and clarinet.

This material is developed at some length, and eventually repeated, all according to the design so common in the more extended Movements of Symphonies and Sonatas, i.e., Statement of two Tunes, discussion of them, and repetition of them.

The "Tragic" Symphony is to be given from the BIRMINGHAM Station on Sunday.

BANTOCK'S "PIERROT OF THE MINUTE."

This Overture illustrates the poem, by Ernest Dowson, which bears the same title. A Pierrot has wandered at twilight into the park of the Petit Trianon, and dreams. A moon maiden comes to him, and he worships her. At dawn she vanishes, and Pierrot wakes up, "his love-dream being but the illusion of a minute."

The *Pierrot of the Minute* is to be broadcast from the LONDON Station on Wednesday.

MOZART'S PIANO TRIO, No. 2 IN G.

This work for Piano, Violin and Cello was written in 1788—the year in which Mozart wrote his last three, and greatest, symphonies.

There are three Movements—

I. Quick. A chord is struck, and then the PIANO plays the FIRST MAIN TUNE, whilst Violin and Cello sustain the keynote. When the Piano has finished, the Violin and Cello repeat the Tune complete. After a very brief connecting passage, which ends in a mild flourish, the VIOLIN gives out the SECOND MAIN TUNE, which insists on the little waving figure with which it starts. A good deal of running about on the part of Violin and Piano brings the "Statement" section to a close. The two Tunes are then "developed" and "recapitulated" according to First Movement plan.

II

Moving steadily. This Movement consists of a Tune with Variations. The TUNE is played by PIANO, with little, apposite remarks from the other two. It is in two halves—each repeated. Remember this, as all the Variations stick to the same plan. There are six of them, with a brief "Coda," or closing passage.

III

Rather Quick. The FIRST MAIN TUNE might easily be mistaken for one of our own British folk-songs. In fact, it distinctly suggests the Irish *Gentle Maiden*, with a touch of English light heartedness. It is lengthy.

The SECOND MAIN TUNE follows immediately, the first part of it in Piano, the second part in Violin. The first Main Tune is then repeated, and there comes—

A THIRD MAIN TUNE, rather different in style. In this, after a time, the Cello comes into greater prominence.

Finally the First Main Tune is again repeated, all instruments taking a share, and so we come to the end.

This Trio is to be broadcast from the LONDON Station on Monday.

SOUTH AFRICAN BROADCASTING

The Government of the Union of South Africa decided some time ago to allow broadcasting within the Union. It has now divided the country under its authority into five broadcast areas, each one of which will have its own individual broadcasting authority.

The broadcasting stations will be erected at Cape Town, Durban, Johannesburg, Bloemfontein, and Port Elizabeth. The Cape Town broadcasting station will be in charge of the Cape Peninsula Publicity Association. Durban will be under the control of the Town Council, and similarly Port Elizabeth will be under municipal control. Johannesburg will be controlled by the Radio Society, and Bloemfontein at the time of writing is unconnected as to its broadcasting authority. Each station will have separate wave-lengths and individual programmes.



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One day a man told the writer that he had just received a cheque for £4,110. This was the result of systematically depositing a given number of years, a fixed amount each year from his income. These deposits have grown and grown and grown. The profits accumulating and he will receive ever so much more than he has actually deposited.

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Not is this all. Every year he gets a rebate of income tax of £1,110. This is the result of systematically depositing a given number of years, a fixed amount each year from his income. These deposits have grown and grown and grown. The profits accumulating and he will receive ever so much more than he has actually deposited.

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Getting the Best from Relay.

By P. P. Eckersley.

I HAVE already stated that the Relay Station was intended only to serve the town or city in which it was located, and that we are looking to the High Power Station to serve all those areas not served by Main or Relay Stations. There appears to be a feeling among Relay listeners that it is not even doing that.

From my point of view, I have been disappointed in the results obtained from Relay Stations. I am disappointed not wholly, I must confess, with the performance of the apparatus, but more on account of the way listeners have attempted to receive the broadcast. It must be insisted that the power of Relay Stations is 200 watts—no more, no less—and this is now in force throughout the country.

Maintaining Uniformity.

We had contemplated feeding two towns, Leeds and Bradford, simultaneously from one centre, but in view of the experience with other cities and the calculated necessity of erecting a relatively very powerful station which would too severely complicate the jamming situation, we have decided to feed from one studio two stations—one in Leeds, the other in Bradford. Thus uniformity is to be maintained, and 200 watts must be the maximum power equally at all stations. We have yet to obtain Post Office permission, but doubtless this will be granted.

Now, there are several definite points to make clear, assuming 200 watts to be the maximum and invariable power for Relay Stations. Firstly, we may be criticized that this is not enough. I hope to prove later that it is, but meanwhile it may be argued that if we had used more power, the necessity for this article might not have arisen. Why, then, not more power?

The Dissipated Watt.

The art of wireless is frightfully crude! When you start "a watt" on its hopeful ether journey, you can't stop it, and it goes on gradually being more dissipated as it goes onwards through life. (How human!) You can't take the watt to be confined to the ether, and say to it, "So far and no further". You can't print a "No watts this way" notice and on it goes. Thus, if, as we finally shall, we have 10 or 12 stations tucked into a waveband of from 300 to 350 metres the "clashing of watts" becomes acute, all the stations start to jam one another, and they will actually even in the town or city in which they are located, produce distortions, besides taking up an undue amount of ether which is being used for commercial and military or naval purposes.

People who remember the difficulty we had in trying to fit our Main Stations into a waveband of from 350 to 425 metres will sympathize with our difficulties. Furthermore, the local valve user who has paid for a more expensive set and benefited thereby an important industry, will find his set useless if the power is increased much above 200 watts. That, then, is our reason for limiting the stations to this power.

The Too Hopeful Crystal User.

Meanwhile, we have the listener who has bought his crystal set, and in all hopes has strung up his indoor aerial three miles from the station, expecting to get just as good results as if he had been the same distance from a Main Station, finding, to his sorrow, that results are very poor. He has been led to believe (never by me) that Relay Stations are the same as Main Stations. They are not; they are about one-seventh of the power. It is a pity. I wish it were otherwise.

No motives of economy have actuated our low power policy; it just has to be. Co-operation is essential. We are doing our best this end. It is up to the listener to study conditions as they must exist, not as he hopes they will be. I have made tests up to five miles with a P.M.G. aerial from a standard Relay Station using only 100 watts, and results have left nothing to be desired. No! It wasn't our skilful operation, it was simply a standard manufactured set of good design and a reasonable aerial—"the same as you can buy," as the advertisements say! I realize that in certain places indoor aerials are essential, but up to $1\frac{1}{2}$ miles with a good Relay Station, under ordinary conditions, excellent results have been obtained with such aerials.

Next, you rightly say: "Having only 200 watts, it is up to you to do all you can to make your aerials efficient, and always to give as much control as you can." I agree, and in most cases we have been successful; but in the case of Edinburgh, at the time of writing, we are really in trouble with an unforeseen and unforeseeable difficulty.

A Difficult Proposition.

Edinburgh was certainly a difficult proposition. Firstly, earthing on hard, unyielding rock without power to make all the arrangements we would have liked in the short time at our disposal, gave us anything but an easy task. We hope to be able to rearrange matters shortly, to take account of extraordinary local conditions. Who knows but what the rocks of Edinburgh, besides giving us bad earthing facilities, are exerting severe shielding and militating against good earthing arrangements at the listeners' end too?

At nearly all our Main Stations we have been able to improve our aerials as the result of adapting the arrangements to suit local conditions, and all may rest assured, though we have no easy task, we have, nevertheless, an uncommon desire to get things right.

Don't Expect Too Much.

Lastly, remember that you cannot expect good results from Relay Stations as from Main Stations. Once more the Relay Station is for the town or city in which it is located. It cannot serve the area around it. The High Power Station will, if and when it is erected, do all that.

I have felt that the need for this publicity was apparent, as misconceptions have arisen. How easy it would be to erect 1 K.W. stations at each point, but how impractical, and how unpopular we should be with the other camp. Wanted: a copper screen about a mile high round each (10 K.W. if you like) Relay Station, and then we could do something.

If I may whisper it, a factor of safety is desirable, and you cannot in the nature of things get the same results from 200 watts as from 1,500. . . This is all, meanwhile, we are doing our best to give you every one of those 200 working has damndest.

THE CRAZE FOR NOISE.

THERE is much to recommend a deafening noise at times, but there are many more who go in for the noise rather than the cheerfulness in their reception of broadcast programmes (says a writer in *Wireless Weekly*). The younger wireless enthusiasts especially are often more intrigued by a raucous roaring than by a perfectly pure reception of smaller volume.

The golden rule in wireless, as in so many other matters, is not to overdo things, and loudness should certainly not be made a fetish.

Radio in U.S.A.

American Taste in Broadcasting.

IN view of the criticisms that are directed against the wireless programmes in this country, it will, perhaps, be interesting to examine the type of Radio programme at present broadcast in the United States of America.

The morning programme from WEAF is mostly what one might term an "official" and semi-official" programme. On a typical week-day there was a talk, under the auspices of the New York Board of Education, which was followed by a Consolidated Market and Weather Report by a Federal and State Department of Agriculture. This latter item is a daily feature from one or another broadcasting station in all the big towns throughout the United States.

The Agricultural reports, which are combined with the Weather Report, are very detailed, and are of the utmost use to farmers throughout the country. During the later afternoon, Stock Markets, Foreign Exchange and Food Prices are broadcast most liberally, and seem a popular item of the American broadcast programme.

The musical side of the programme is very varied, and it will be noted that the great cinema theatres in New York broadcast their orchestras, for which they are justly famous, as in the case of the Capital, Radio and Strand Theatres. It can be safely said that the music provided by all three of these theatres is the equal of the orchestra of the Opera in any capital of the world.

The Personal Touch.

I noticed a particularly personal touch in broadcasting from one of these great cinema theatres. Prior to the orchestra playing the overture to *Ricci*, which formed the first item on the programme of the theatre that night, the station was connected up to the conductor's private room above the theatre, and there he and the leading artistes who were to sing and play that evening gave a sort of intimate programme with back-talk for something like twenty minutes, during which the famous conductor of the orchestra played a short pianoforte solo, and an equally famous soprano and cello player, each gave a short item with a kind of cabaret atmosphere over it all.

In America, the Sunday programme, from a religious point of view, is a most complete one. Religious services of all denominations are broadcast more or less in toto, and they appear to be an exceedingly popular part of the broadcast programmes of our American cousins.

Listening and Politics.

An examination of the weekly programmes shows also that it has become more or less general to broadcast the speeches at all public dinners at which any speakers of national or international fame, politicians or otherwise, are down to speak, and this has proved to be of immense value to politicians and publicists in placing their views before an audience of vast proportions.

It is an open secret that during the coming American Election most candidates intend to broadcast speeches frequently, in order to place their views before a great number of citizens, which they could not possibly do in any other way, and, furthermore, add that personal touch in which the voice triumphs over a message conveyed in cold print.

G. E. DEVEREUX.

ACCORDING to the Chinese Economic Bulletin, Chinese citizens have been forbidden the purchase and use of wireless sets.

A Séance at the London Studio.

My Visit Behind the Scenes. By THOMAS BURKE.

AFTER a year of saying and thinking hard things of wireless as a form of entertainment, I was lately moved to tear up my front garden at Folkestone and give an imitation of the Inebriate. Whereupon I said still harder things of the sardonic fellow who had named the thing wireless. But once it was fixed, and London and Cardiff were singing and talking to me as from across the road, I lost my temper in the wonder of it. I could sit in my armchair on the veranda, and by the mere turn of a wheel I could annas my ear with music seventy five miles away.

Muscle of the Spheres.

I could not conceive those voices as the voices of mortals, or those strains as the strains of an earthly orchestra. They came to me as the music of the spheres, floating from nothing, through nothing; singers and musicians having their being somewhere east of the sun and west of the moon. There was something of Ariel about it. "Hertzian waves," said my informant, but he might as well have said "Spectres of the Broken." The more he explained, the more incomprehensible the thing became. The more I learned about it, the more I shivered and wondered.

And then, one day, I learned too much about it, and the magic was materialized and shattered. The British Broadcasting Company invited me to visit Navy Hill and see "2LO" at work.

An Atmosphere of Hush

I went. I ought to have known better and refrained, for the base of substance is a sorry exchange for the shadow of fancy. But I went, and now I listen no more to the music of the spheres, or to disembodied voices wandering through space. I have the feeling of the small boy who, after the first act of *The Sign of the Cross* was taken behind, and there saw Mr. Wilson Barrett eating a steak and chips.

I have seen the broadcasting studio and the simultaneous room and the relaying room

I have seen Uncle Jeff and Uncle Arthur, and I have seen the bodily presence of that creature of the spaces who lives for you and me as a voice—the perfect voice whose only song is "London Station calling."

The atmosphere of "2LO" is an atmosphere of hush. One was sensible of being at the heart of a mighty mechanism. There was a feeling that great things were being done. There was a feeling of the tension of a newspaper office at ten o'clock at night—but with the difference that the atmosphere of the one is a live atmosphere, and this was a suspended animation.

A laboratory is, I think, a fitter comparison.

The studio is a large, thick-carpeted room,

furnished with the elegance of the lounge of a big hotel—a hotel where the manager is lying dead. The room is sound proof, and the physical air is dry and warm. Printed notices enjoin Silence. No Smoking.

The doors fit tightly, and there are no windows. The walls are panes of glass which look like French windows, letting in the sunlight; but the sunlight throws no beams on the floor and it is as impartially right and left. It is sunlight made by electricity behind orange curtains; the cold and dreadful light of a Robot sun.

In the middle of the room is a small pedestal. On this pedestal, in a bed of wadding, rests a small cylinder. That cylinder is "2LO," and when connected on a made every whisper in that room is every cough, every sneeze, is heard in all parts of England. A terrifying thought.

Sitting there, I was conscious of the existence behind the cylinder of the impalpable air mass of thousands, sitting in kitchens, in drawing-rooms, in bedrooms, in slum cottages, and in elegant villas; and all on rapport with that room.

To stand on the platform of Albert Hall and face its crowded balconies is inspiring, but to stand in this room and face that tiny cylinder gave me the feeling of assisting at a spiritualistic séance, with the microphone as medium. As at a séance, there were silence, strained nerves, the awareness of invisible presences waiting upon our words and movements.

The Chamber of Horrors at Madame Tussaud's is said to affect some people with a sense of the sinister; but Charles Peace and Mrs. Dyer



MR. THOMAS BURKE.

Author of "A Curious Night" and other well-known books.

are cast in wax, which is substantial, and therefore they are less terrible than the vision of thousands of shadows wearing headphones.

After half an hour of that room, I knew that I must get out of it, or quiet homes all over England would be shocked by a scream or some bald remark.

Dead With the Power of Life.

The little cylinder itself seemed to be a presence: the presence of a dead thing which yet has the potentiality of life. Around it moved solemn people who talked with each other by signs and lip-work, and sometimes sat down before the microphone and talked aloud to it, or stood up and sang to it.

How the nightly programme is carried through I do not know, for I saw nobody in charge, nobody to receive the artistes and marshal them for their cues. There must, I suppose, have been some invisible prompter to summon them. The waiting-room for the artistes had none of the feeling of the wings of a theatre, but rather the feeling of the dentist's waiting room—only more comfortably furnished. They sat around in deep chairs, staring moodily before them, as though waiting for news and expecting the worst. They might have been a living illustration of Wordsworth's "people in a parlour, all silent and all damned."

Casual Miracle Workers.

Yet these were the people who had nightly charged the ether with music and my ears with wonder; who had made our island full of noises, sounds and sweet airs. These were the miracle workers—the artistes, the announcers, and the casual young men upstairs who gave contact with Cardiff, Birmingham, Glasgow, Bournemouth, and Manchester by pushing little plugs into little holes. Before them my fancies faded, and I knew the folly of analyzing miracles. I have seen the processes of their alchemy; and I wish now that I had not.

The fact of the wireless concert, heard simultaneously in a dozen widely separated towns of England, is still marvellous; many facts are more marvellous than fancy; if the small boy had had keener senses, he would have found equal wonder in Wilson Barrett's playing *Marcus* after a meal of steak and chips, as he had found in the noble Roman of the first act.

But all minds are not immediately capable of these fine adjustments, and whenever I now listen on the wireless, I listen no more to voices of the air or to music drawn from the infinite. Between me and the floating song comes the vision of a lonely man shut up in a muffled room singing or talking, not to you or to me, but to a metal cylinder.



Mr. Trickett "When I read about these developments in wireless, it makes me think a bit." Miss Smartie: "Isn't it wonderful what science can do?"

"Glorious!—the tone, the clearness of every word and note—really, I had no idea.."



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THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

A Dog on the Hearthrug.

HELLO, Children!

I expect that most of you keep a cat or a cat, or, at any rate, are very fond of these animals. Here is an interesting talk by John Kirkham Hamilton about a very funny habit of the dog, which perhaps you have noticed.

You have seen your dog turn himself round three or four times on the hearthrug before he lies down to sleep, stretching out his forepaws and pressing down with his body in what seems a very nonsensical way.

A Very Old Habit

Perhaps you have laughed at his funny trick, but you would not have thought it funny if you had seen an ancestor of his do the same thing thousands of years ago. It would have seemed a clever and sensible thing to do. For the ancestor did not live in a man's house, nor had he a hearthrug to sleep on. No, he ran wild out of doors and had to catch his dinner before he could eat it, and he had to make a comfortable sleeping place before he could rest. When he found a suitable spot he turned round and round, beating and pressing down any stiff grass or mud and the like so as to make everything fairly smooth for his rest. He did as his fathers had done before him, and all his descendants have kept up the old habit until now.

There is no remembrance in your dog's mind of what his forefathers used to do, for if there was, he would know that there is no need for him to do as they did. When he feels sleepy, something inclines him to turn round to press down his bed as his ancestors did when they wanted to sleep. Wise persons sometimes talk to you about the power of habit. I don't know of any fact that shows us more plainly how powerful it is than the dog turning round on the hearthrug, just as his ancestors did before.

they had become friends of man and inmates of his home. A habit which lasts through thousands of lives is strong indeed.

And it is most likely that dogs were fitted to become such faithful servants and true friends as they are to men by habits which they formed long, long ago, when they ran wild in the forest and on the plain as wolves. They learned to hunt their prey in companies, finding that by keeping together and dividing the work, they could run down creatures swifter than themselves, and overcome beasts far stronger than a single wolf. And they found out, too, that a leader and ruler of the pack was required, who must be obeyed and followed if they were to hunt with success. The chief was the fiercest and most cunning of their number and he punished any disobedient or unruly member of the pack swiftly and terribly.

One result of their being banded together under command of a leader was that they dared to go long distances in search of prey such as no solitary wolf could venture to go. So long before men attempted to tame wolf-cubs for their use the beasts had already learned to act together to be obedient to a chief to travel far and wide, and to settle down for their rest wherever they might happen to be when it was time to sleep.

The Indifferent Cat

Now let us look at the cat on the hearthrug. She may be a great pet, but in certain ways she is much better the dog. She does not take the same interest in you as he does. If you get up to walk, the dog jumps up and wants to go with you, but passes is indifferent.

You would not think of setting her to "mind" anything, or to fetch and carry for you. She does not spring to her feet and cock her ears if a strange footstep is to be heard approaching. She does not very readily obey your orders. If

you remove from one house to another, she must be managed a little lest she should desert you and go back to the old home.

What is the cause of the difference? A great part of it is that her ancestors did not associate together or learn to obey a leader. The wild cats, great and little, are solitary animals most of their lives, each going its own way and doing as it likes. And generally they have each a fixed lair, which they only quit from necessity, and to which they return for safety when they have satisfied their hunger. It is that habit, I think, which explains the cat's dislike to settle in a new home. It is a sort of memory of the habit of her ancestor to return to the old lair.

The cat has plenty of intelligence, and sometimes displays much affection for her master or mistress, but her ancestors had not the education which the wild dogs received. We cannot blame her for the want of better educated ancestors, because she could not choose her forefathers and foremothers.

The Results of Savage Training.

Then what is the use of our talk? Well, it is good to remember that when the fierce wild dogs were hunting their prey long ages ago, with snarling and fighting among themselves, very often they were preparing the qualities which make our dogs so useful and so dear to us. The dog who will defend his master with dauntless courage and sometimes loves him so devotedly that he does not care to live when his master is dead—the brave faithful dog owes much of his value to the training given in the savage days of long ago.

The wild wolves learned to be obedient and to think of the welfare of the pack more than of their own. That is to be remembered for it is well with a people when its members have a public mind.

SABO AND THE FROG.

By E. W. LEWIS.



SABO was a small boy who lived in a little pool in the garden. When the water was over and spring had come again, he was the first who lived in the little pool in the garden.

It can't be much fun to be a Frog living in a little pool in the water, when the water is always

cold and is sometimes covered with thick ice, and nothing eatable ever comes his way. But in the Spring!—no wonder a Frog is glad, for the sun shines warmly and the world becomes fresh and green again.

But such a place as there are not found in a pool, and the Frog badly wanted to get out of it. But he was a prisoner there; for the water was six inches below the rim of the pool, and up those steep little walls he could not climb. He tried hard. He tried at the four corners; he tried at many places round the sides; but it was no use. In despair he sat upon the little fountain in the centre of the pool, wondering if he could manage to jump from it on to the garden walk; the distance was not really very far; one splendid jump might do it!

But no! Each time he tried he dropped short with a splash into the water.

He was doing this when Sabo saw him; and Sabo thought that it was a game. A fine game, too! It reminded him of the game he had played with the old Crocodile by the river. So he sat on the edge of the pool, watching the plucky Frog; and after a glorious leap, which only missed by inches, he clapped his hands and shouted "Bravo!"

The Frog did not understand this word, so he dived into the pool and stayed hidden for a long time, although Sabo kept calling "Come up again! Please come!"

At last, in the corner near to where Sabo was sitting, the Frog pushed up the tip of his nose, and when Sabo saw the long, lean shape of his body under the water, he said, in his friendliest voice: "My! but that was a jump you made, but now!"

"I want to get out!" said the Frog.

"Well, why not?" replied Sabo.

"I cannot!" said the Frog, bitterly, as he slipped back again into the water. Then suddenly, as if he were angry with himself and the world and everybody, he cried "Help me out! Help me to get out!"

"Give me a ride on your back," said Sabo, and I'll help you."

"Gladly I will," said the Frog, swimming to where Sabo was, and raising his broad back just above the surface of the water so that it looked like a small enamel plate. "Come on!" he said.

So Sabo slipped off the edge of the pool until his feet were resting on the Frog's back. Then

he sat down carefully, with his legs crossed like a tailor; and off the Frog went.

I do not know whether it was because the Frog did not trust Sabo to keep his word or whether he thought it best to take the chance while he had it; but when they were near to the side of the pool, he suddenly dived! And there was Sabo floating on his back in the water!

Without so much as "By your leave," the Frog scrambled up on to the top of Sabo's waistcoat, and then, without the slightest difficulty, stepped off on to the rim of the pool!

Sabo was bobbing about in the water, puffing and blowing!

"Much obliged to you," said the Frog; "and now I'll lend you a leg!" And he let down one of his hind legs, which was so long that it nearly reached to the water, and Sabo caught hold of it. The next minute, with a strong pull, he was out!

"I hope you enjoyed your ride," said the Frog. "I shall always be pleased to oblige so fine a gentleman. Perhaps, later on, when the flies are out! Good day to you!" and off he went among the rose bushes to catch flies and snugs and other morsels that frogs love.

Sabo sat drying himself in the sun, watching the water drip from his feet into the pool. He didn't mind being wet, for he wasn't wet through. He was not angry any more.

"That was very clever of him!" he said to himself. "Frogs must have brains. Very clever!" and he shifted round a little so that the sun could shine full on his wet back.

Another "Sabo" story Next Week

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**PALACE OF
ENGINEERING**

Sheffield Programme. Week beginning May 25th, 1924.

SUNDAY, May 25th.

3.0-5.30. } Programmes S.B. from Birmingham
8.0-10.15. }

MONDAY, May 26th.

1.15-4.30. } Programmes S.B. from Birmingham
8.0-10.15. }
8.15. Weekly Sports Review by Observer
8.45-11.0. Programmes S.B. from Birmingham

TUESDAY, May 27th.

3.30-4.30. —Orchestral Concert (Directed by
Thos. Gallagher) and Organ Recital by
J. W. Strickland, relayed from the
Albert Hall
5.30-6.30. —SHEFFIELD KIDDIES' CORNER
7.0 onwards. Programmes S.B. from Birmingham

WEDNESDAY, May 28th.

3.30-4.30. —Programmes S.B. from Birmingham
6.30-8.30. —SHEFFIELD KIDDIES' CORNER
8.15-10.15. Programmes S.B. from Birmingham

THURSDAY, May 29th.

3.30-4.30. —Orchestral Concert (Directed by
Thos. Gallagher) and Organ Recital by
J. W. Strickland, relayed from the Albert
Hall
5.30-6.30. —SHEFFIELD KIDDIES' CORNER
7.0-12.0. Programmes S.B. from Birmingham

FRIDAY, May 30th.

3.30-4.30. —Programmes S.B. from Birmingham
5.30-6.30. —SHEFFIELD KIDDIES' CORNER
7.0. NEWS and WEATHER FORECAST
S.B. from London. Local News
7.30.

Local Programmes.

MABEL BAKER (Soprano)

"The Dancing Lesson" ... H. Kennedy (1)
"The Silver Ring" ... G. Chamond (5)
"No. 11" ... LOSS (10)

"When We're Together" ... Emerson James (1)

WINIFRED WILLIAMS (Solo Violon)

"Ave Maria" ... Schubert-Wilhelmy

HARRY SKERRITT (Tenor)

An Enraptured Love ...

M. Kennedy, Fraser (1)

"Alma Mine" ... E. Newton (1)

Mabel Baker and Harry Skerritt

"A Night in Venice" ... G. Luciani

LEONARD ROBERTS (Baritone)

"Hark! ... Sanderson (1)

Stonewall for John ... E. Newton (1)

ALAN MORTON Solo Celli

Reynolds ... Drago

"The Dance" ... A. Dunn

Lucy Skerritt and Leonard Roberts

"Land of Hope and Glory" ... E. Newton (1)

Sweet and Low ... J. Hardy (1)

INSTRUMENTAL TRIO

"Andante con moto Tranquillo" ... M. Adolfsen

"In der Nacht" ... Schumann

Marie Baker

"I Think ... Guy d'Hardelot

"Coming Thro' the Rye" ... T. Newton

6.30. NEWS and WEATHER FORECAST

S.B. from London. Local News.

Winifred Williams

"Londonderry Air" ... O'Connor Morris

"Elfin Dance" ... Haydn Wood (14)

Nellie Chase

"The Moonlit Road" ... W. H. Squire (1)

Harry Skerritt

"The Curtain Falls" ... Guy d'Hardelot

"The Bells of Brittany" ... H. Egan Phillips

Alan Morton

Five Short Pieces ... Purcell Warren

"(a) At About One ... A. L. Rich

"(b) Cradle Song ... Whimsy (1)

"(c) So Beams it in Thy Deep Regret"

"(d) A Sunday Evening in Autumn"

Leonard Roberts

Sun & Moon ... W. Wallace

Mabel Baker and Nellie Chase

"Awake" ... E. Newton

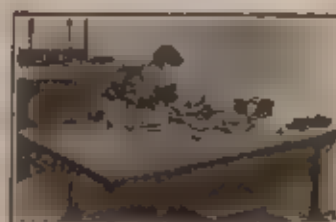
6.30-7.0. SATURDAY, May 31st.

3.30-4.30. —Programmes S.B. from Birmingham

7.30-8.30. —SHEFFIELD KIDDIES' CORNER

8.15-10.15. —Programmes S.B. from Birmingham

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Anode volts	... 20-100	Negative grid volts	... 2-5

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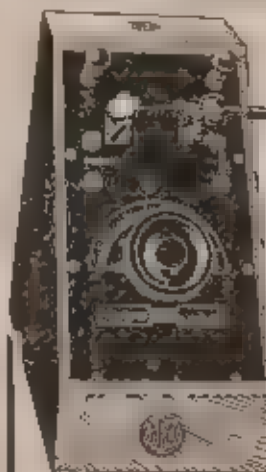
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Plymouth Programme.

Week beginning May 25th, 1924.

SUNDAY, May 25th.

9.0-10.30 } Programmes S.B. from London.

MONDAY, May 26th.5.30-6.30. PLYMOUTH CHILDREN'S HOUR
7.0-11.0.—Programmes S.B. from London.**TUESDAY, May 27th.**5.30-6.30. PLYMOUTH CHILDREN'S HOUR.
7.0 onwards.—Programmes S.B. from London.**WEDNESDAY, May 28th.**

5.30-6.30. PLYMOUTH CHILDREN'S HOUR.

7.0.—NEWS and WEATHER FORECAST
S.B. from London.

Local News

7.15. BILBO LIGHT ORCHESTRA

Musical Director RICHARD GILL MONK

March, "Old Comrades" T. de

"Neil Owen Dances" Gernot

"Serenade" W. de

"Dances to the" Fletcher

Waltz, "Woe Nymphs" Coates

GEORGE SAWDY (Baritone).

"The Devout Lover" White

"Oh! Mistress Mine" Quiller (1)

WOODWARD'S PLYMOUTH LADIES

(Choir)

Musical Director HARRY WOODWARD.

"A Lake and a Fairy Boat" Jules Harrison

The Rhinoceros (Ballet) (11)

MARGARET SOUTHARD (Soprano)

Songs My Mother Taught Me "Dearak

In Morning Very Early" Sanderson (1)

8.0 A. W. NEWS DEBATE on "SUMMER

TIME" S.B. from London

8.45 Bilbo Light Orchestra.

Selection, "Madame Pompadour" Leo Phil

"Au bord de la mer" Dunkler

"Rhapsody Dances" Brahms

Three Dances, "As You Like It" Quiller (1)

Ladies' Choir.

"Sleep, My Beloved" Roberts

The Snow "Elgar (11)

Margaret Southard

"Solweig's Song" Grieg (5)

"O! That It Were So" Rudge

HILDA RICHARD (Contralto)

"Slammer, Dear Maid" Handel (1)

W. de

9.30.—NEWS and WEATHER FORECAST

S.B. from London.

Royal Horticultural Society Talk. S.B.

from London.

Local News.

9.50. Margaret Southard and Winifred Stenke.

"Quis est Homo" Rossini (11)

Ladies' Choir

"England" Hubert Parry

"The Voice of Spring" Rhodes (11)

10.0. JUANITA MINARD.

Shakespearean Recitals.

WINTERED ST. JAMES Festival

"A Memory" George Thomas

"A Little Boy's Prayer" Mabel Hope (1)

Margaret Southard and Winifred Stenke

Duet, "Sunbeams" London Ballet (5)

George Sawdy

"When the King Goes Forth to War"

Kernerman

"Blow, Blow, Thou Winter Wind"

Quiller (1)

Bilbo Light Orchestra.

Waltz, "Drowsy Melody" Koehler

"Three Light Pieces" Fletcher

"Marches Mit tarte" Schubert

11.0. Close down.

THURSDAY, May 29th.

5.30-6.30.—PLYMOUTH CHILDREN'S

HOUR.

7.0-12.0.—Programmes S.B. from London.

FRIDAY, May 30th.

5.30-6.30. PLYMOUTH CHILDREN'S

HOUR.

7.0-10.30.—Programmes S.B. from London.

SATURDAY, May 31st.

5.30-6.30.—PLYMOUTH CHILDREN'S

HOUR.

7.0-12.0.—Programmes S.B. from London.

Announcer: C. S. Goode.



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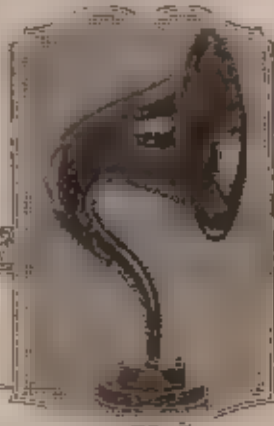
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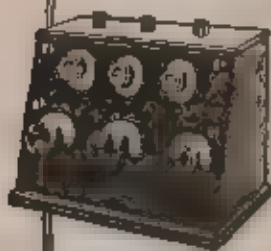
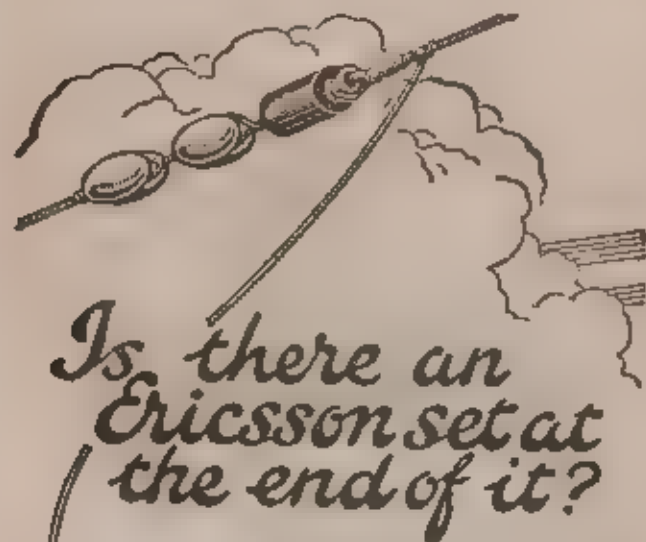


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 The Rev. R. H. STRACHAN, D.D.
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9.0-10.30.—Programme S.B. from London.

MONDAY, May 26th.

3.30-4.30.—Orchestra of St. Andrew Square
 Picture House (Musical Director, F. H.
 Cooper Wilcox).

5.0.—EDINBURGH CHILDREN'S CORNER

7.0-11.0.—Programme S.B. from London.

TUESDAY, May 27th.

5.0.—EDINBURGH CHILDREN'S CORNER

7.0 Onwards.—Programme S.B. from London.

WEDNESDAY, May 28th.

3.30-4.30.—Orchestra of St. Andrew Square
 Picture House (Musical Director, F. H.
 Cooper Wilcox).

5.0.—EDINBURGH CHILDREN'S CORNER

7.0.—NEWS and WEATHER FORECAST
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Local News

7.15-7.30.—Interval

7.30.—Programme of Chamber Music.

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Ramsey Geddis, Chester Henderson and
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Trio in C Minor Op. 101 Brahms

(a) Allegro Ene. (b) Presto non

assai, (c) And. (d) Grazioso.

Th. Schumann (Piano)

"Awake, Sleeper" Handel

The Loveliest of Trees" Graham Peel

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Ramsey Geddis

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Martha Kremer

Trio in D Minor "Paganini Kremer

JAMES PATTERSON, R.S.W., P.R.S.W.

R.W.S., first of two talks on "Sir Henry

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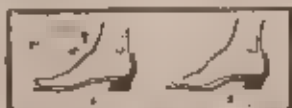


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A House to Let!

A Talk From London, by a Barrister-at-Law.

A HOUSE to let with vacant possession is as difficult to find as a needle in a haystack. But in case you should be fortunate enough to come across one, you will want to be perfectly satisfied before you sign your name to anything—ones in the state of repair of the house, the other in the drains. It may surprise you to hear that as a rule, the landlord of an unfurnished house—note that word—understands his business better than the tenant, and is different—the landlord of an unfurnished house, unless he is a lawyer, is not a lawyer, and he will not even undertake that it will remain standing up, he does not promise to spend one penny on repairs, and he is under no liability to you in respect of the drains.

Don't Forget the Drains

It is, therefore, essential that you should have the house examined thoroughly by a competent surveyor and the drains tested before you agree to take it, otherwise, you may have 100 lb. of water in your house, with a leaking roof and a sink for odours—and the landlord can tell you to take it or leave it, and you will not be liable for the rent.

Do not accept any verbal undertaking by the landlord that he will do the necessary repairs or put the drains in order. No repairs are to be made unless it is in writing. You must either be satisfied, or if you sign any agreement that everything is all right, or you must have it in black and white as part of the contract between you and the landlord. A statement of what he undertakes to do is a binding contract.

When the Tenant Scores

If the house you are after is in the County of London and the rent is not above £40 per annum, or if it is elsewhere and the rent is not more than £20, you are in a much happier position. The law puts upon your landlord the burden of proving that your house is not a reasonable fit for human habitation at the beginning of the tenancy and that it remains so while you are there. The only time when you do not get this protection with the law is if those cheap houses in which you are offered for three years at least, in return for your promise to do the repairs.

Suppose, then, you find one of these better class houses and are satisfied that it is structurally sound and that the drains are all right. The next step is to obtain an agreement in writing from your landlord, embodying the best terms you can get about repairs and the length of tenancy, repairs and so forth.

Paying Rent for Burnt Down Premises

There are one or two points about this agreement to which I wish to call your attention. And the first relates to fire. If the agreement is silent about fire and the premises are damaged or destroyed by fire, you will still have to pay rent, even though the place is no longer habitable. You should, therefore, insist on the insertion of some words relieving you against the payment of rent in the event of a fire.

Read through with great care any clause by which you undertake to keep the place in repair.

If there is nothing in the agreement prohibiting you from subletting, say nothing about it. In the absence of such a clause, you can sublet if you want to. But in most agreements you have to promise not to sublet or part with the premises or any part of them without the leave of the landlord—and if you agree to that, you must keep to it strictly. Otherwise, the landlord can apply to the Court to cancel the agreement.

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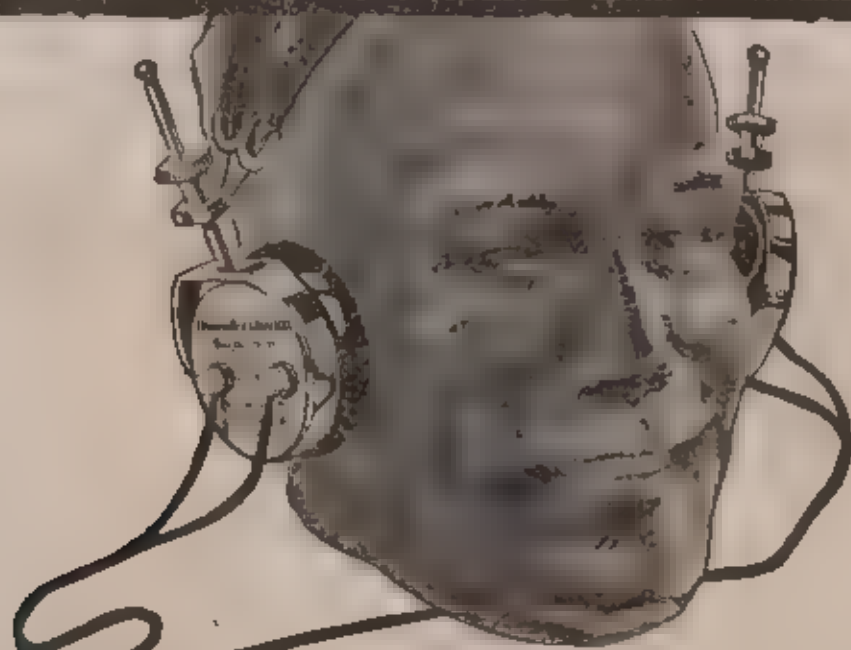
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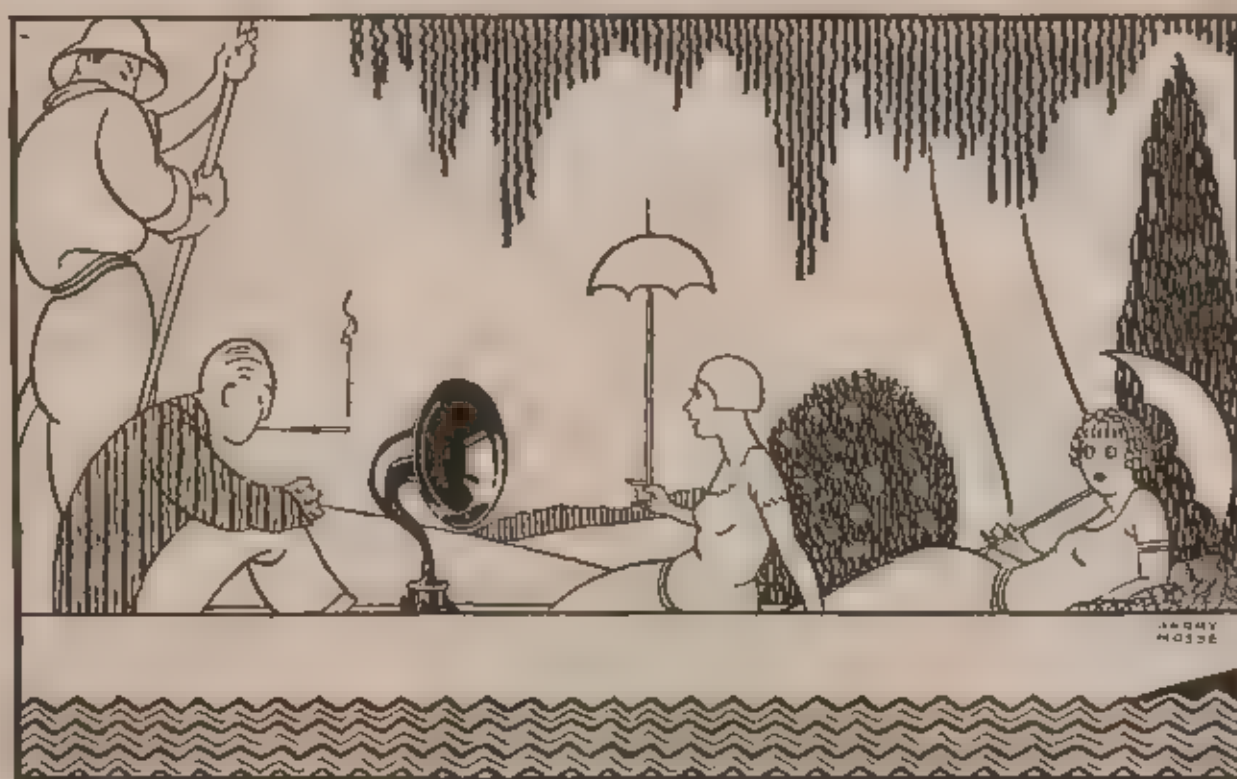
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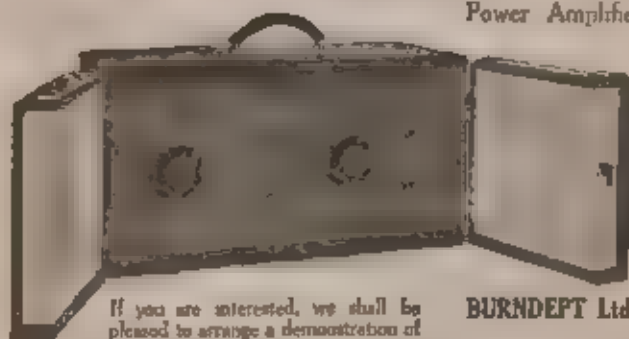




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That pleasure, a pleasure which is always different, is provided by the marvel of this age, broadcasting. In the summer the B.B.C. will transmit special programmes, and you can pick them up easily anywhere in the country with the Portable Model of the Ethophone V. This instrument will make your river holidays more interesting than before. With a few feet of wire as an aerial, adjustment of only three controls will enable you to listen to music from afar. It is a Tuner, Receiver and Power Amplifier combined and can be adapted for use

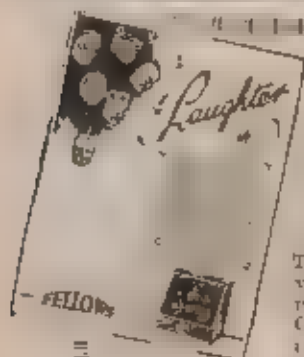
with "dual-emitter" valves. Built in a black morocco leather case and equipped to receive any B.B.C. Station, the price of the Portable Ethophone V. is £44, including valves and batteries. Complete set of extras, including accumulator, telephone, "Ethovox" Loud Speaker and aerial equipment, £10 15s. The instrument with extras, and any piece of pieces of Burndeft apparatus to the value of £20 or over can be obtained by the hire-purchase system. Write for particulars.



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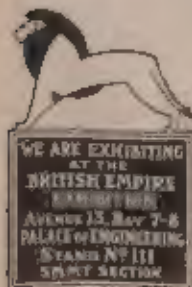
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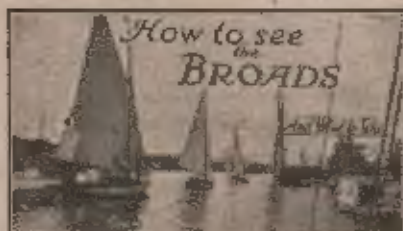
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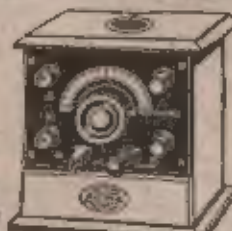
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The entrance to the most wonderful Physical Establishment in the world, THE SANDOW ESTABLISHMENT. Within its walls and from within its most subtle atmosphere of Perfect Health, during the last 12 years more than 200,000 suffering people have been restored to health, strength, and vigour of body, mind, and character, and all without any operation, medicine, drastic dieting, or other dangerous experiments.

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Mr. Eugen Sandow is collecting the latest edition of his World-Famous Treatise on "The Nature Cure," for the year of 1924. He is seated at his desk in his study, which is a room of 12 ft. by 12 ft. in which he personally instructs and advises students from all parts of the world. He is seated at his desk, and the desk is covered with books and papers. He is wearing a suit and tie, and there is a lamp on the desk.

The treatment which I recommend involves only a few minutes a day of simple, light bodily movements, which can be undertaken by the most delicate invalid, as well as by the strongest man who may have fallen out of condition. For my treatment is such that it is adapted in each case to the exact needs and strength or weakness of the sufferer.

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weight. Exercise is becoming a pleasure to me, and I feel remarkably well.

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I sleep well and feel very well and have a good appetite.

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I have noticed with my own eyes the improvement of the patients of Mr. Sandow's.

more steady and stronger. At present I feel better than ever, and I have done so since, and all my friends remark how much better I am looking.

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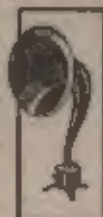
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